The Appreciation of Music

ROY DICKINSON WELCH

Mary Lyles Smith
Haven House

THE
APPRECIATION OF MUSIC

"For appreciation is not easily and quickly achieved, but must be slowly sought and won."

—TAGORE

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PREFACE

WERE lengthy titles still in fashion, the contents of this book might be so described on its first page that the hesitating purchaser would know what he was buying. The whole title would tell him that he had here "a new statement of old facts, adding very little to knowledge, but humbly trying to add to the ways in which that knowledge is to be acquired." Such value as this book may have is to be found in those parts where music itself is analyzed and discussed and where suggestions are given for sending the student on his own way, independent of these pages. It is a working manual, and it will disappoint those who are looking for something else.

But though this is a book to be studied—a tool to work with—it does not assume that its users are professionally interested in music. The author has had in mind that very large number of persons in high schools, colleges, and elsewhere who are intelligently interested in music, even ardently so, but who may or may not be learning to play an instrument or to sing. Technicalities have been avoided or simplified so far as was possible without sacrificing the commonly accepted terms necessary to any intelligent discussion of the art. A reading knowledge of music such as will permit a student to follow the printed page of compositions that are being heard will be a great advantage. The conviction that underlies the following pages is that nothing should be allowed to intrude between music and the listener and that teachers and books are useful only in so far as they help students to independent ability and judgment.

INTRODUCTION

"The power of enjoying and loving the best music is not a rare and special privilege, but the natural inheritance of everyone who has ear enough to distinguish one tune from another, and wit enough to prefer order to incoherence."

—W. H. Hadow

THE study of the Appreciation of Music is already popular, and for a good reason. It proves worth the time spent on it. The results are not always to be measured by examination questions, but they are real. It turns out that by such a study as is called "Appreciation" a student finds a whole world of fine experience opened to him. He is not learning to play an instrument, or to sing, or to compose music, but he is acquiring a sound and richly profitable understanding of music. He comes to music as one who is to take delight in what is played or sung or composed. He is a listener to music and he discovers that the better he understands what he hears, the greater pleasure he takes in it. This fact has been rediscovered over and over again; those who best know the art delight most in it. And this is what studies in appreciation have successfully done; they have helped students to understand and so more richly to enjoy.

There is no other purpose in studying the appreciation of an art than that one may come to take pleasure in it. Art does not serve the practical ends of life; it does not warm, house, clothe, or feed us; it is not what practical men would call a practical matter. But it is highly prized and has always been so since men reached a semblance of civilization. The money spent on it and the labor, the resources, and the effort so obviously necessary to the building of art galleries and for the support of orchestras are evidence enough that

though art may not be a practical matter it seems to many an important one.

But what kind of pleasure is it that we take in art? Clearly not the same as we take in having a good dinner or in possessing a fine automobile. It is not a matter of physical well-being or of material success. Here is a picture, or a great cathedral, or a fine opera. Some one had to make each of them. They didn't grow of themselves. After they were made they were preserved and gone back to by large numbers of men, often over a period of many years. The men who made these things and the men who have taken pleasure in them set great store upon them because they find in them a satisfaction that they cannot get elsewhere. Now this particular kind of pleasure results from the fact that men find works of art beautiful and expressive. The moment we are prepared to admit to ourselves that we prefer things that are beautiful to those that are ugly, and that the more we are influenced by any object or idea, the greater our interest in it—or, to put it another way, as soon as we realize that in the course of everyday living we almost instinctively turn to things that are beautiful and that have meaning for us, we are ready to see why men have set great value on works of art. The delight we take in art is a very high kind of pleasure. It rarely comes to those who have not lived with it, who have not gone back to it repeatedly, and who have not made some effort to understand it. Conversely, those who have lived longest with it, who are most familiar with it, and who have studied it most deeply, get the highest pleasure from it.

Unless we fail then, and fail miserably, we shall take greater pleasure in music as we study it. We shall find it more beautiful as it becomes familiar to us, and, as we understand it better, it will have more meaning for us. This is worth

the trouble it costs. Take, for example, two men, for one of whom a concert is an interminable bore, who is restless and unhappy and bewildered, who finds a Beethoven symphony or "Tristan and Isolde" an endless jargon of sounds: contrast him with the other who finds this music full of interest at every turn and whose pleasure in it increases each time he hears it, and you have the whole case before you. Certainly it is the latter who is to be envied. He has a capacity for enjoyment unsuspected by the former. One of these men appreciates and the other does not appreciate music. Here we come upon as good a definition of the word "Appreciation" as one needs: Appreciation is a capacity to understand. It sounds a little vague, but there is no better way of putting it. Learning to appreciate music is simply learning to understand it. And other things being equal, the better it is understood, the better it is liked.

But, it may reasonably be asked, doesn't one need a special kind of talent in order to understand music? Doesn't one have to be, as it is so often phrased, "musical"? The answer that fits the majority of people is "No." Two things are needed, and they are possessed by most normal human beings. The first of these is ears. If one is deaf, of course, the case is hopeless. There are persons who are what is known as "tone-deaf." Their situation is similar to that of individuals who are color-blind. Their senses are imperfect. As a matter of experience, however, the tone-deaf often prove not hopeless cases. In a large number of instances such defects have been almost completely removed with proper training. But the wholly deaf and the tone-deaf are exceptions. There are few persons who cannot tell one tune from another, and it is this simple ability that furnishes all the talent needed.

It happens, however, that even though one may enjoy good tunes and recognize the difference between jazz and Wagner

or between Bach and MacDowell, he may find whole long stretches of music quite bewildering; they seem hard to follow and the listener is lost. Much music seems to go by him without making a very definite impression. Whole symphonies go to waste so far as he is concerned. This is a great pity and it is in most cases unnecessary. A little intelligent training would change the whole case.

Ears, then, and training are what are needed if one is to acquire an appreciation of music. Sometimes the training comes from living in the midst of music until it is absorbed without effort. But more often—and this is true even of those who live most with music—orderly study supplies what is lacking. This is what a book about the appreciation of music can do. It can help a student to hear much that he did not suspect before. When it is best used, this, or any other book which tries to show students how to get the most out of their musical experience, ends by making itself wholly unnecessary. It is the music that matters. Let the book teach what it may, then go to the music. There is not a statement made in the course of these pages that does not depend for its value upon musical illustration. At every turn this book is trying to say: "Listen to this passage, notice this melody, see how it is related to what goes before it and to what comes after. See if you can't discover, for yourself, why a Beethoven symphony is universally considered a magnificent achievement and this sentimental ditty hardly worth the paper it is printed on." The book is trying to open up many interests that might never be suspected; it is trying to point a way to get at those interests; its greatest service is accomplished if those who read it are helped to hear much more than before and to take greater pleasure in what they hear. The training that is to be sought comes chiefly from practice in listening, not from reading books.

Trying to appreciate music without having music to appreciate is like learning to swim without water. A few motions may be learned, but they are of very little use. Music must be provided and in such a way that it may be heard repeatedly. Familiarity may breed contempt in some unfortunate human relationships, but not in the case of great music. There are but few persons who can get all that is to be heard in a great symphony the first time they hear it. Even veteran musical critics frequently admit that they are bewildered the first time they hear an unfamiliar work. The inexperienced beginner cannot be expected to do what a highly trained listener cannot do. It is almost an axiom that any music worth hearing at all is worth hearing several times. But what is more important, great music is not only worth hearing many times but it has a faculty of so getting into our systems that we take the greater pleasure, the oftener we hear it.

In these days it is not so difficult as it once was to get a first-hand acquaintance with a large amount of good music. The phonograph, the reproducing piano, and the radio make it possible for anyone who will to have a most detailed and intimate knowledge of much that is finest in music. These instruments are, of course, not to be compared with living performers. Their mechanical defects are obvious, but so are their virtues. Ideally, a student of music might wish to live in some great city where recitals and operas and oratorios were to be heard for the minimum of effort. But these ideal conditions do not fall to the lot of the vast majority of students. Some other means of hearing music must be provided. A good pianist can do much, but, as a substitute for living performance of music, the mechanical instruments are not to be despised. And those who intend to teach or to study the Appreciation of Music will find that

one of the first things to be done, in case they cannot go to concerts frequently, is to equip themselves with some of these reproducing instruments.

The examples and the illustrations used in this book have been chosen with an eye upon the catalogues of the makers of phonographs and player-pianos.[1] This has been done because of the conviction, already admitted, that the book has very little use without the music. It does not seem reasonable to assume that the majority of persons who are interested in this subject can find better ways of getting many of these illustrations performed. But if concerts are available, the best way to make the most of them is to know in advance, in so far as it is possible, the music that is to be heard. "Popular music," as Theodore Thomas said, "is only familiar music." The chance of hearing a Beethoven symphony or a great opera or other fine music is made the most of when one knows in advance what he is to hear. Whatever effort is needed to study out the themes and other details of any music that is in prospect in concert performance will be amply rewarded.

So much, then, by way of introduction to a study of music in which most persons can find great satisfaction. Ears and a will to learn are all the talent needed. A few directions and a generous supply of good music are the tools. From this study will come, if experience proves anything, a capacity for delight which those who know nothing about music can never suspect. We seem rapidly to be reaching a situation in music similar to that which has long existed in literature: no one need be without it who has so much as a very few dollars a year to spend on it. It is being reproduced for us as abundantly and as cheaply as are great books. An inexpensive edition of Shakespeare may be on our shelves along

[1] A complete list of the musical examples essential to the discussions in the following chapters is given on pp. 165-166.

with an almost equally inexpensive edition of Beethoven symphonies, mechanically reproduced. But of course they have to come off our shelves and into our heads, and whether they do so or not depends upon our capacities and desires. Books and teachers may, if they are fortunate, help a little in developing the capacities and in stimulating the desires of their students, but no book or teacher can do more than give a few hints as to what is to be done and how. The ways suggested in this book for acquiring an understanding of music are but a few of the many possible paths which may be traveled to that end. The student may arrive by this road or by any other, but if he does arrive it will be because he has made the effort of the journey and not because some part of the road was cleared for him.

THE

APPRECIATION OF MUSIC

Chapter I

THE ART OF MUSIC AND ITS MATERIALS[1]

> "With the greatest music one can never be too closely acquainted; its meaning is as infinite and unfathomable as that of Sophocles or Shakespeare; but at each repetition we may understand more of it if we will, and the first step in understanding is to learn the actual elements of which it is composed."
>
> —W. H. Hadow

BEAUTIFUL sounds are the raw material from which music is made. If it makes no difference to us what instrument or combination of instruments is being played at any moment, or if we do not care whether a piano is good or bad, in tune or out of tune, or whether a singer is true to pitch or not, we are a little like persons who would not be disturbed if all the pictures in a gallery should suddenly be reduced to black and white reproductions. If an orchestral composition is played upon the piano, something very important is gone; it is as though a picture by Raphael had been reproduced in colors fewer than, and quite different from, those of the original. It isn't at all the same thing as the original. The outlines are there and the figures all have the same proportions, but one of the great sources of delight has been destroyed. Consequently, the person who listens to music will want to sharpen his ears. He cannot afford to be among those who "have ears and hear not."

But sounds alone, however beautiful, will not make music of themselves. They have to be used in certain ways. The finest instruments and the most beautiful voices may be used in producing cheap and vulgar music, or they may perform

[1] For a list of the musical examples essential to this and to the following chapters, see pp. 165-166.

music of the most noble and exalted character. It depends entirely on what is done with the sounds. So in the art of music we find materials, as we find them in painting or architecture; but we also find something almost more important than these: we find a purpose. We are aware that a musician is using certain tones, and at the same time we are aware that he is using them in certain ways. Probably the first questions that come into the mind of anyone who is listening to music are these: "What kind of sounds is this composer using?" and "What is he doing with them?"

Does it matter how musical sounds are put together? Are there any rules or principles which govern the relations of one sound to another? Is there anything corresponding to a grammar in music? The rules or principles, the grammar of music, may be reduced to one consideration—does the succession of sounds make sense? Do the sounds seem somehow to belong together? The moment we cannot feel a connection between one tone and another or between one part of a composition and another, we are confused. We are similarly confused when we hear a speaker who doesn't put his words together in ways that we understand. In both cases the fault may be ours; we may not be sufficiently trained or experienced to follow either the music or the speaker; but, whoever is at fault, the confusion is there. There are many ways in which a logical connection may be brought about in music. There is no absolute right or wrong. Musical sounds may be put together in a great variety of ways, and all of them will seem right or wrong according as the hearer does or does not feel that they have connection with one another.

But, though there is no absolute right or wrong in the connections among sounds, there are habits. Composers have had in the past, and to some extent still have, the habit of

putting their sounds together in certain ways. Our wisest step is to find out what some of these habits are. It is perfectly possible to take music to pieces and to see how each of these pieces is habitually dealt with. Such a study of the several elements that go together to make a musical composition runs into the danger of seeming to kill the whole thing. But it has great advantages, and the chief advantage is that when we hear a whole composition after having studied its separate parts, we hear much more than otherwise we should have been aware of.

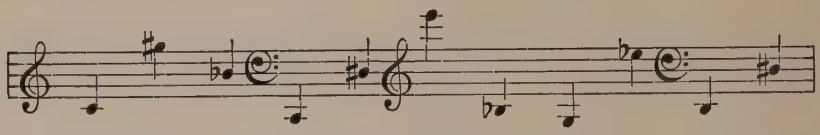
There are three important elements of music which may be distinguished one from another. These are: Melody, Harmony, and Rhythm. We will look at each of these in turn.

MELODY

In almost all compositions, we can separate a melody or a tune from what goes with it. Melody is commonly the most striking part of a composition; and to support and to give a background to melody seem to be the reasons why the rest of the work should exist at all. We will not complicate our problem, just here, by thinking of works in which there seems to be no melody or by taking too seriously the statements of modern radicals in music who assert that the world has outgrown melody. We shall examine works that are frankly and openly melodic.

A definition may help us. *Melody is a group of tones heard in succession.* Let that stand for a moment, since it is part of the truth and since what it states is perfectly obvious. The tune of "Old Black Joe," or "Onward, Christian Soldiers," or of the "Unfinished" Symphony is clearly enough made up of a number of tones heard one after another. But will *any* group of tones heard in succession make a melody?

Try an experiment. Strike, at random, a number of keys at the piano. Let some of them be high; others, immediately following, low; some black, others white, as for instance in this example:



The result is a series of tones which can be called a melody only through a misinterpretation of that word. There is an important consideration missing in our definition. If a series of tones is to be called a melody, we expect—demand even—that these tones shall somehow go together, be related to one another; that they shall have some connection. It is perfectly true that many series of tones which were at one time considered wholly unmelodic have later come to seem convincing as melodies. That is another story which we shall look into in its proper place. All that interests us here is the fact that in any melody which we recognize as such, whether that recognition comes with the first or with the hundred-and-first hearing, we find some kind of connection, some kind of logic, something almost inevitable in the relation of note to note. We must then add to our definition, and the result may stand as follows: *Melody is a group of tones heard in succession, among which there is felt to be a connection.*

This all seems very simple. But we need no more learned an insight into the mysteries of melody than this in order to have a starting point for many illuminating explorations.

1. Melody is present in almost all sections of almost all music. There are, to be sure, some compositions without melody. One of the most notable of these is the famous C major Prelude of the first volume of the "Well-Tempered

Clavichord." In this case the absence of melody brings to mind Keats's famous line, "Heard melodies are sweet, but those unheard are sweeter." In some parts of many compositions, melody appears only in fragments; often a small detail taken from a complete tune will be heard over and over again and made to seem quite satisfactory in itself. But, though obscure or fragmentary, melody of some sort is to be found in practically all parts of every composition. It is a fact that a very considerable number of compositions which we have come to look upon as full of melody from end to end were thought, when they were first heard, to have no melody at all. Attentive and repeated hearings of compositions that seem to have no melody at all, or at best only fragments of melody, will often bring to light quite unsuspected melodic beauties. This is so frequent an experience that it suggests a very practical conclusion, namely, that if any music seems to be without melodic interest, it is possible that lack of capacity on the part of the hearer, rather than poverty of melodic inventiveness on the part of the composer, is to be blamed. With this fact in mind, we might well undertake a careful study of musical works which seem at first hearing to be untuneful; and should we linger over small divisions of such works and look at them quite carefully and hear them repeatedly, we should doubtless discover that what seemed absence of melody was, in reality, lack of capacity on our part to hear the melody.[1]

[1] A valuable experiment might be made just here. Many persons find the works of Bach unmelodic. The cultivated musician understands that this criticism indicates a lack of experience and of capacity. Almost any work by Bach, if heard repeatedly and attentively, will come to be found full of melody. In fact, the difficulty with Bach is the result of so great an abundance of melody in his work that the inexperienced listener is bewildered. These melodies, it must be admitted, are generally of a different character from that of melodies commonly familiar to amateurs. This difference in character also makes the melodies in many works of Bach obscure. But, because Bach is so commonly difficult to follow, he furnishes excellent material for experiment with the processes of developing taste. Take the double Concerto for two violins (an excellent

2. Though melody is almost always present, it is not always prominent, nor is it always in a higher register than the accompaniment. Often it is in the inner parts; often it is the bass, or the alto, or the tenor alone that has the principal tune; and not infrequently, especially in brilliant piano music, the melody is encrusted with, almost submerged by, its accompaniment. In Wagner, one frequently finds that the orchestra is not a mere accompaniment to a song, but that the singer's part is less a melody than the parts given to the violin or some other instrument. Here is another matter for study. Should we undertake, as was suggested above, a careful examination of a large number of melodies, we should find them present in many unsuspected places. We should discover, too, provided our examples were sufficiently varied, that the composer has many ways at his command for stating and restating melodies without permitting them to lose interest.[1]

3. Melody has character. Take two tunes such as "O Sole Mio" and "The Irish Washerwoman" and there is no need of arguing about the difference in their character. Were one to attempt to persuade a sensible man that "Bonnie Dundee" or "The Sailor's Hornpipe" is the same kind of melancholy, lonesome tune as "Old Black Joe" or "Massa's in de Col', Col' Groun'" he would be taken less seriously than if he proposed to demonstrate that the moon is made of salad dressing. Melody is suggestive of states of mind and feeling for which it may be difficult to find exact descriptive

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phonograph record is available) as an example. Hear it in fragments; try to sing or hum the apparent melodic substance of each of these fragments. Do so repeatedly. Presently there will remain no possible grounds for saying that this work is unmelodic. Whether one likes these melodies is, of course, another question. Most persons, however, who know the work admire it.

[1] An example of melody in inner parts is the Romance in F sharp major of Schumann. The well-known "Rustling of Spring" (*Frühlingsrauschen*) by Sinding has its melody in the left hand, and Grieg's "To Spring" is arranged in the same way in its opening passage.

words, but which are, none the less, distinct and recognizable. Some melodies are described as "plaintive," some as "bold." There is a melody in Brahms's Second Symphony which one critic calls "dusky." Very often melodies are spoken of as "graceful" or "delicate," and others are said to be "angular" or "awkward." Probably the same word would not be used of a given melody by everyone who attempted to describe it, but the fact that a critic uses one word rather than another indicates that he finds a certain quality or character in the melody for which he has attempted to find a satisfactory description.

4. Melody wears, or wears out. It is one of the most arresting and apparently inexplicable facts about melody that it has qualities which give it long or short life. There are melodies which have endured through countless repetition for decades and generations. There are others which are outworn in less than a season. To say that a melody has worn for generations is not the same as to say that everybody likes it. But if it has been heard with pleasure by any considerable number of people, year after year, it is clear that there are qualities in it which are durable. Possibly such melodies as the songs, "Every Valley Shall Be Exalted" and "He Was Despised," from the "Messiah," written in 1741, may seem tedious to some ears; but it is none the less true that these melodies and a very large number of others that might be mentioned have been and still are heard by large numbers of people with great satisfaction. On the other hand, there are tunes, put out annually in large numbers by publishers of popular music, the vast majority of which die quickly and which no one wants to hear the second time. The particular quality which gives long life to a melody, or the absence of which dooms it, is not easily

discovered. But the fact is apparent that such a quality exists.

These few considerations about melody are enough to give a student of music some sense of the many interests that may attach to but one of the elements of composition. They serve to open his ears to unsuspected beauties and at the same time to give him some clue to the workings of a composer's mind. There is here no question of liking or disliking, of admiring or being repelled by this or that kind of melody. As students, we are less concerned with our likes and dislikes than with the development of our capacity to know the facts.

HARMONY

The second of the elements of music which, for convenience, we may detach from its surroundings and observe separately is harmony. Like melody, harmony may be defined and the definition is no more and no less satisfactory than the one we invented for melody. Let us look first at the facts, before we attempt the definition. It is obvious, even to the most untrained ear, that underneath or surrounding almost all melodies there are other tones which are heard at the same time. These supporting tones, forming a background for melody, are often called an accompaniment. Sometimes there are many such tones, sometimes very few. It is also a common experience to realize, without knowing why, that there is something disagreeable, painfully wrong, in these accompaniments. Amateur pianists have been known to play one or two chords over and over again without regard to their rightness in connection with the melody played at the same time and with even less regard for the sensibilities of their hearers. Organists, too, have been known to miss the right notes, even in simple hymns. A very large

number of those who hear such mistakes are aware that a mistake has been made, even though they may not have the remotest idea how to correct it. It appears, then, that melody is very frequently heard in connection with other tones, that several such tones are sounded at the same instant; but it appears equally that not all combinations of tones are equally agreeable at all times.

We may reach some kind of definition out of all this, to this effect: *Harmony is the simultaneous sounding of two or more tones.* We might be inclined to add that some such combinations sound more "harmonious" than others. Or we might wish to say that there must be some sort of acceptable connection or relation among these tones. Our feeling for what is acceptable and unacceptable may change radically; but still we have such a feeling, however limited or extended its range. This, then, is harmony: *Chords* (two or more tones heard simultaneously) *and their successions.* By means of harmony, a composer may, if he wishes, merely support unobtrusively and acceptably his melodies; or he may enormously enrich and complicate the total effect of his work.

In regard to harmony, as in regard to melody, some observations may be made which the student will find of interest.

1. Play slowly a simple hymn tune or other song or any simple piano music with interruptions from time to time in the midst of a passage which rightly should be continued. Stop for a moment on the chord where the interruption has occurred and notice the effect. In the first place, a kind of discomfort will result not unlike that which one feels when one runs unexpectedly into some obstacle. It is as though one had met a sudden obstruction in a familiar task. Now, part of this effect is due to the breaking off of the

melody and it is the more unpleasant, the more familiar the melody, but some of the effect results from having arrested the sequence of the chords. One chord seems to follow another so naturally and all the chords are so necessary to a complete part of any musical work that we feel that they are as logically put together as are the words of a sentence. Our experiment, then, in thus stopping in midstream shows us that chords seem to flow into one another. This effect of logical succession among chords, the musician calls "chord progression."

But our experiment shows something even more striking. Stop in a half dozen places, but places not intended by the composer as breaks or breathing spaces in his tune, and the chances are that some of these stopping places will be found much more agreeable than others. If the chord upon which one stops in making these breaks is played over and over again, it will, in some instances, be found perfectly satisfactory; while, in others, it will give a most uncomfortable sense of incompleteness. There are, in other words, some chords, notably those upon which most works or whole sections of works come to a conclusion, that seem final and completely satisfactory as points of rest; while there are others, usually appearing elsewhere than at the conclusion of the whole or of parts of a composition, that are not satisfactory as stopping places. This is an effect which can be realized only as it is heard; and some such experiment as is suggested here deserves to be tried over and over again until the hearer can distinguish this difference between chords that seem to be at rest and those that imply movement. The musician has names for these two kinds of chords. The first are called "consonances." A consonant chord is usually defined as one which seems to be final or at rest. The second

are called "dissonances." A dissonant chord is one which seems to require some further chord to satisfy an anticipation which it arouses in the hearer.

The musician has also a term for this flow, or movement, as it is commonly called, from a dissonant chord into that which follows it. It is called "resolution." A dissonance is said to be resolved when it moves to the succeeding chord, though it must be stated here, in order to guard against confusion later that, not infrequently, whole series of dissonances are heard, one after another, before a concluding consonance appears. Before we leave this question of dissonance and consonance, at least a hint must be given to prevent any student from believing that (except, possibly, in the minds of theorists) the distinction between these kinds of chords is, or ever has been, unchangeable. Moreover—and this is a still more important hint—dissonances which sound very mild to modern ears were, in many cases, once considered unbearable; and likewise dissonances which seem unendurable to us are likely to seem very mild to posterity, unless history fails to repeat itself. It is a fact, discovered by countless individuals in every generation, that any group of tones, however harsh or atrocious it may sound at first hearing, will, if heard frequently, lose its tang and become perfectly acceptable. We have here a condition not unlike one we encountered when we were studying some details about melody: what seems obscure and unacceptable at first acquaintance often becomes clear and delightful as it becomes better known.

2. The underpinning of songs or of piano pieces is often not heard as simple straightforward blocks of tone, but is, rather, spread out into some kind of running or flowing accompaniment. This must not deceive anyone. These

accompaniments, though they may run all over the piano in a most brilliant fashion, are still squarely based upon chords, and in ninety-nine out of a hundred cases they may be reduced to simple chords. The amateur would, of course, find difficulty in simplifying many such passages and in discovering what their original chord basis is. But the skilled musician can perform this operation easily.

3. Chords do not always appear in the lower, or left-hand, parts of compositions. Frequently, on the contrary, for the composer's own good reasons the melody is put in the lower registers and the chords, stated either simply or broken up into accompaniment patterns of one sort or another, appear above the melody. They are, however, none the less chords, and they are to be considered exactly as though they appeared in their more usual relations.

These are but a few details about chords and their successions that may be observed by those who have no technical or theoretical knowledge of music. In the last three hundred years, composers have been constantly expanding and developing their harmonic material. At almost every step, chords have been used that seemed shocking to those who first heard them. Shortly, these chords lost their strangeness and came to be commonly accepted in the practice of composers. There is a sense in which the history of music may be described as the history of discord. This history is repeated in the experience of most persons as they become more widely acquainted with music. They find some chords at first unpleasant which, upon further acquaintance, come to seem agreeable and expressive. This experience is not unlike that which takes place as one increases his vocabulary: a new word seems difficult at first; but as it is used or heard, it loses its strangeness and enriches the understanding. Until

our harmonic vocabulary is extensive, we shall find much that is incomprehensible in music.[1]

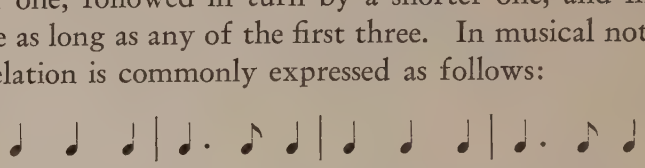
RHYTHM

One more element of music is to be studied. It is reserved for the last place, not because it is least important, but with the purpose of making it, as it deserves to be, the climax of our study. This element is called "rhythm." Definitions of rhythm are numerous; and, like the definitions of melody and harmony, those that are proposed as describing rhythm are quite useless unless one knows the thing that is being defined. As good as any other is the definition of rhythm which describes it as: "*The time-relation among tones as expressed by strong and weak beats.*" But when the definition is thus stated, it is probable that many people will find themselves no wiser than before. Rather than depend upon a definition, we shall do well to look at an example or two of what the definition attempts to describe.

Take so well-known a tune as that to which Americans sing "My Country, 'Tis of Thee," and it will be noticed that until we reach the word " 'Tis" all the tones are of equal duration. On this word " 'Tis" we find a longer tone. The one which follows, to which "of" is sung, is shorter than the others. Going a little farther, we discover the same situation in the next line, where the first syllable of the word "liberty" is sung to a tone longer than the rest in the same group, and the second syllable of this word is shorter than

[1] All these observations about harmony need the help of a pianist able to play simple pieces. It is less easy with a phonograph or a reproducing piano to interrupt a piece in the manner suggested, and to repeat chords or successions of chords. But a pianist who can play no more than "Onward, Christian Soldiers," or "Old Folks at Home," can illustrate the experiments nicely. Those who have a more extended repertoire will find almost everything they play of use as an illustration. Here, as everywhere else in the study of music, the music itself is indispensable, however unskillfully it may be performed.

the others. If these two lines are compared, they will be found to be exactly alike: three even tones followed by a longer one, followed in turn by a shorter one, and finished by one as long as any of the first three. In musical notation, this relation is commonly expressed as follows:



Such a systematic arrangement among the tones of a melody may easily be observed on a larger scale in the melody commonly sung to "Old Black Joe." Here a group of four notes, to which are set the words "Gone are the days," is separated from what follows by a brief rest; then there is a group of seven notes, the first two short, the next four twice as long, and the last one much longer still, but all of them forming a single indivisible unit expressed musically thus:

Now it will be noticed in this tune that the next two groups are almost identical with the first two and so with the third two groups of measures. The last two measures have a quite different arrangement.

We might take up a large number of tunes, and, if we selected them at random, we should probably find great variety in the number of tones and in their arrangements; but we should find one fact common to them all, namely, that the tones of a melody are arranged in well-defined groups and that this arrangement makes a kind of pattern which is frequently repeated, though not always with the same tones, in the course of the tune. This grouping of tones into indivisible units is defined as rhythm. It is clear that the difference between the groupings in "My Country, 'Tis of Thee," and "Old Black Joe" is chiefly in the number

and the relation of long notes and short ones. This is what our definition is trying to say: "*The time-relation among tones as expressed by strong and weak beats*"—strong beats being in most cases long ones; weak beats, those that are shorter.

But now that we have some specific idea of what our definition means, we are prepared to see much more than it says. We may see, for example, that this time-relation among tones, some relatively long and others short, is not changed by the rate at which a melody is played or sung. In other words, it has nothing to do with what musicians call "tempo." We may take "My Country, 'Tis of Thee" at breakneck speed or we may sing it like a funeral march, but the rhythm is not affected. Rhythm and tempo must not be confused. We may see also that this time-relation may be expressed in musical notes that are divided into groups which are reducible to two or three or four or more of what the musician calls half-notes or quarter-notes or eighth-notes and still it remains the same rhythm.

Music is written with vertical divisions, separating what are known as "bars" or "measures." Each bar or measure contains the same sum of beats—two, three, four, or more —and each of the beats is expressed by either an eighth or a quarter or a half or some other kind of note. The total sum of the beats which any measure may contain is generally expressed at the beginning of the composition by a sign that looks like a fraction: 2/4, 3/4, 6/8, etc. This dividing-up of music into equal measures is largely a matter of convenience, and our only reason for looking into it is to make clear the fact that rhythm and measure and their reactions upon one another present problems of special interest. These are problems which have always stimulated the imaginations of great composers; and they are very much discussed at

present in connection with modern music. They are, however, out of place here; and it is sufficient for us merely to see what the terms mean.

But to return to our definition and to what it omits. Rhythms have distinct character. Experiment a moment with the rhythms we have been examining. Instead of singing the tunes, take a pencil and tap out audibly a series of sounds having exactly the same pattern as that of the tones in "My Country, 'Tis of Thee" and in "Old Black Joe." Are these two patterns not suggestive of quite different states of mind? The one seems dignified, almost stern; the other seems halting, seems to start and stop, to take fresh strength and to recover itself sufficiently to carry much farther at the second effort. And this rhythm of "Old Black Joe" suggests—if one forgets the words for a moment—a somewhat graceful and lilting dance step. These descriptions of the effect of the two rhythms may appear inadequate and far-fetched: others might be found which would seem better. But whether these descriptions or any others are reasonable, no descriptions of the two rhythms here in question would be identical. The rhythms are felt to be different in character; and so it is with many sets of rhythms that we might examine. Just the mere succession of beats, without any melody, without any harmony, is expressive; and if the case is not clear, let anyone propose that the rhythm of a fox trot is just as appropriate for a funeral march as it is for a dance. No one will take him seriously.

These simple experiments with the rhythms of a few short melodies are enough to bring to light one or two immensely important facts. The first is that the rhythm alone of any composition is quite definitely expressive. Harmony and melody may be entirely dropped out, and yet what remains, namely, the "time-relation among the tones,"

has character. It follows that the impression made by any music is powerfully affected by its rhythm and that any tampering with the rhythm, any conscious or unconscious lengthening or shortening of the relative lengths of the tones, inevitably alters the intended character of the work. We must not ignore the fact that the speed, or what we have called the tempo, of a work also affects its character. Play any jigging tune very slowly or any funeral march at a merry pace and it is quite clear that even though the rhythm—that is, the relative distance between the tones—remains the same, still the nature of the piece has been altered. Rhythm and tempo, then, are exceedingly delicate matters, and a composer and a performer and a person who listens must consider these matters carefully.

Another fact that our study of rhythm brings out is that a musical impression is made without either melody or harmony. It appears that we can, under some circumstances, dispense entirely with these two more apparent elements and still have music. But the reverse of this situation is not true. We cannot have melody without some time-relation among its tones; we may have chords, standing one after the other, but if they have relation to one another, that relationship is, in part at least, felt to be due to the rhythm they make. St. Paul's famous statement about charity, appropriately paraphrased, fits the situation of rhythm among its fellow elements of music: "Melody, harmony, and rhythm, and the greatest of these is rhythm."

Early in this chapter it was frankly admitted that the materials out of which the art of music is made cannot be split up and dissected without danger of destroying the life of any composition. They all work together as members of one body. Instrumental or vocal sounds, melodies, harmonies, and rhythms all combine in an infinite number of

ways to produce music; but the composer is concerned with nice problems of fitness, of order, of unity, and of the place of each detail in his work as a whole. The net gain from such analysis and dissection as this chapter suggests is a greater awareness of the refinements of the composer's art. His inspiration, however vivid and compelling, will not, unaided, permit him to write great works. "*Kein Künstler ist vom Himmel gefallen.*" No artist falls, fully equipped, straight out of Heaven. "Keep going back to it," said Brahms to his friend Henschel, in discussing a composition that Henschel had brought him. "Keep going back to it and working at it over and over again, until it is completed as a finished work of art, until there is not a note too much or too little, not a bar you could improve upon. Whether it is *beautiful* also, is an entirely different matter, but *perfect* it must be."[1] The stories that show Beethoven, Chopin, Wagner, Tschaikowsky working for long periods, revising a passage here, changing a detail there, discarding whole pages in their efforts to find the one right way to express their intentions—and this in works that, as we know them, seem most spontaneous—these are evidences that even the most successful and richly-inspired composers are compelled to select and choose the materials of their art with great and conscious care. We shall come more intimately to understand that art as we better understand its materials.

ASSIGNMENTS FOR STUDY

In these assignments we are trying to get acquainted with as much and as many different kinds of music as possible. At the same time we shall try to use the information and the suggestions given in the various chapters. The musical ex-

[1] George Henschel. *Personal Recollections of Johannes Brahms.*

amples here suggested are, almost without exception, available in phonograph records or other mechanical reproductions. As an essential part of the equipment for this study, these records, or some other means of hearing the music, should be available. The best way to go about the work is to read the text immediately before hearing the examples and then to let the discussion of the example be prompted by the suggestions in the text.

While the details which the chapters suggest are being studied in these musical examples, many other matters of interest will inevitably appear. These were best discussed as they arise. The "Tannhäuser" Overture, for example, will undoubtedly provoke questions about the drama itself, or about Wagner, or about the ways in which various persons and scenes in the drama are described by the Overture. Such opportunities are too good to be missed. There are many books in which this information may be found and it adds immensely to one's pleasure in the music. Moreover, getting interested in one composition by Wagner or by any other great composer frequently whets curiosity about other works by the same man. Why not let that curiosity go as far as it will? No one time is better than another for taking up this or that composition unless it be the time when the student is interested in it. Having studied the "Tannhäuser" Overture and gotten out of it all that for the moment is possible, a student will find the study of other compositions by Wagner, such as the Prelude to "Lohengrin" or the Overture from the "Meistersinger" or the more solemn "Parsifal," not only good exercise for using his knowledge, but also wholly delightful experience. No rigid scheme of study ought to interfere with such excursions as these.

It is likely that many students will be curious about orchestral instruments and how they are played. Some may

even wish to see how music is written for so elaborate an instrument as the orchestra. These are matters which a wise teacher will develop as opportunity permits. A few books in which the necessary information may be found are suggested at the end of this volume.

It is, however, important that the music itself be frequently heard until it becomes familiar. All historical or critical or analytical discussions fall into their proper places only when the music is known. Throughout such study as is proposed here, observation of the musical examples can hardly be too accurate or too detailed. The student's first business is to know thoroughly what he is studying. Contrary to an opinion not infrequently heard, an accurate and detailed knowledge of music does not destroy one's pleasure in it. It is those who know music best who enjoy it most. There is nothing to be gained by relying solely upon pleasant, vague impressions and poetic interpretations.

As a matter of actual experience in dealing with classes or with individuals, it is discovered that the more definitely their intelligence is employed, the more quickly they come to sense the artistic and emotional qualities of any work studied. "In music it is particularly true that admiration grows as knowledge grows." One good way by which a student may quickly acquire the necessary, accurate knowledge of what takes place in any composition is for him to keep a notebook in which to describe what he finds as he studies. A written account of one's observations has many advantages. It obliges the student to find the precise word to describe what he hears; it increases his vocabulary. A written account must avoid indefiniteness. It shows that a student either has, or has not, heard; and that he either does, or does not, know what he has heard. Such an account also fixes details in the memory. Besides having these advan-

tages, a notebook becomes a record of achievement. It shows whatever increase in faculties a student may develop, and the description of many different works which it contains may be returned to from time to time for comparisons with other examples under discussion. Lastly, such notebooks are most profitable when they include a student's individual reflections and opinions. These must necessarily follow a knowledge of the facts, and when they do, they will be found to indicate the increasing use of a sound critical faculty.

The musical examples given in the several assignments are by no means the only one that might be used for illustration. Teachers and others who are familiar with a large amount of music will easily discover many compositions not listed here which will serve quite as well as those which are suggested.

Assignment I

The Materials of Music and Their Uses

This assignment assumes a little knowledge of the orchestra and of orchestral instruments. Students who lack this knowledge ought either to be told about the orchestra or to read about it. The whole story, even as an amateur can understand it, is much too long to be included here; but so many of the musical examples that we shall want to study are written for the orchestra that we shall be badly confused if we know nothing at all about this great instrument. It is next to impossible to give a description in words of the different sounds made by the several instruments of the orchestra, or to tell anyone how these instruments sound in combination. This has to be learned by first-hand experi-

ence. The phonograph records are at best a none-too-good substitute and most of the instruments sound quite false by radio. But these substitutes are better than nothing, and if the best of the reproductions are familiar, a concert by a living orchestra heard at first-hand will undoubtedly be much more interesting than otherwise. So, where orchestras are not to be heard, the mechanical recordings of instrumental music will serve the purpose.

The orchestra is normally made up of the following:

1. A group of instruments called the "string choir." This comprises first and second violins, violas (larger than the violin but like them held under the chin), the violoncellos, and the double basses, or bass viols. One or more harps may also be used in an orchestra.

2. Another group of instruments, or "choir," as it is called, consisting of the wood winds. These include the flute, the oboe, the English horn, the clarinet, and the bassoon. The last four of these instruments have one or more reeds—small, thin pieces of bamboo—in the mouthpiece. From this fact, these instruments are often spoken of as the "reeds."

3. A third choir, consisting of brass instruments, often called the "brasses." The chief members of this group are the horn, sometimes known as the French horn, the trumpet, the trombone, and the tuba.

4. Besides these choirs, there is a fourth group of instruments, often spoken of collectively as the "drums," though it includes many instruments quite unlike drums. The chief instruments of this group are the timpani, or kettledrums. There are usually two timpani, though there may be more. They are tuned to definite pitches; when

there are but two, they usually give off the first and fifth tones of the key which is being played. There is usually a tenor drum, or snare drum, and often a bass drum. The other instruments included in this group are similar to the drums in at least one particular: they are played by being struck—"instruments of percussion," they are called. They include the triangle, the cymbals, the Chinese gong, the tambourine, and many others.

The only way adequately to find out how these instruments sound is to hear them; it can't be done by reading about them. The phonograph records, false as they are in many instances, are useful if they are studied carefully.

We go at once to some definite examples. Listen two or three times to each of them. Make notes of the instruments recognized from moment to moment as the music is played. At each rehearing, these notes may be expanded and corrected. For these examples and for all the others given in this book, it is highly desirable that the printed pages of the music should be available. No more than a very slight reading knowledge of music is needed for following the printed page as the music is heard. The first time an orchestral composition is heard, there are great advantages in knowing how it looks on paper. It is a little like having a chart of an unknown country.

(1) Wagner: The Overture to "Tannhäuser."
The notes to be made as this Overture is being heard might follow some such scheme as this:
1. Wood-wind instruments begin playing softly
2. The violoncello enters with a new melody
3. Other stringed instruments are heard
4. Brasses enter, maintaining a pulselike beat

5. Strings and brasses drop out, leaving wood winds as at first

This is but a suggestion. As acquaintance with the instruments grows, these notes will become more complete. At the beginning, it will be found profitable to observe no more than these quite apparent details of instrumental usage.

(2) Beethoven: Fifth Symphony, 2nd Movement.
(3) Tschaikowsky: "The Nutcracker Ballet":
(*a*) "Danse Chinoise."
(*b*) "Danse Arabe."
(4) Mendelssohn: Scherzo from "A Midsummer Night's Dream."
(5) Rimsky-Korsakoff: "The Festival at Bagdad."
(6) Brahms: Third Symphony, C minor Movement.
(7) Debussy: "The Afternoon of a Faun."

This list includes illustrations of widely different orchestral treatment. It is, of course, not the only list that might be suggested for our purpose. There is hardly any orchestral music one may hear, whether it be played by a living orchestra or by a phonograph, that will not provide good material for study.

Assignment II

Observations on Melody, Harmony, and Rhythm

For this assignment, use any or all of the examples listed in Assignment I. These compositions are worth knowing well. To study them for different reasons will make them constantly more familiar. As they are repeatedly heard, one becomes aware that the better they are known, the more there is to know.

MELODY

1. Is a melody discovered at every point in the composition? If in doubt, try to sing or hum what seems to be the most prominent musical line at any moment. If there are parts that seem to have no melody, what is taking place? Merely reiterated chords or drumbeats, or a kind of preparation for the melody which may enter later?
2. Is the melody always given in its entirety, or are fragments of it heard here and there? If so, where?
3. Is the melody in the upper part or elsewhere?
4. What is the nature of the melody? Is it dancelike? songlike? gay? melancholy? difficult or easy to grasp?
5. Does it seem likely that this melody would wear well? that it would be agreeable after many repetitions?

HARMONY

In the examples studied, the following will be found:

1. Chords of which all the tones are heard at once. (*The beginning of the "Tannhäuser" Overture, for example.*)
2. Chords broken into accompaniment figures. (*Beethoven: Fifth Symphony, at the point where the first melody returns in varied form.*)
3. Chords which seem final and at rest (*Consonance*).
4. Chords which require other chords to satisfy the feeling of movement (*Dissonance*).
5. Compositions which will probably seem unusual in their harmonies (*"The Afternoon of a Faun"*). Listen to fragments of these works repeatedly and note whether the strangeness increases or wears off.

RHYTHM

Observe, in the same examples:

1. The natural breaks in the melodies—places where there seem to be moments of rest. A good method is to tap with a pencil as each melody is heard. Then tap out this succession from memory. In this way, one comes to remember the melody quickly and the rhythmic patterns are more easily distinguished.
2. The repetition of rhythmic groups. Note that though the melody often changes, the rhythm is frequently the same.
3. Are these rhythmic patterns suggestive of solemnity? dancing? calmness? agitation?
4. Are many, or few, different rhythmic patterns found in any one composition?

Chapter II

THE COMPOSER AT WORK

A COMPOSER starts to write, and he knows that whatever ideas he wants to put into his composition should be expressed as clearly as possible. They should be put together in such a way that his hearers can follow him. In a word, he must try to make himself intelligible. To do so, he must have a plan in mind. He must not throw the different parts of his work pell-mell at us. The "Tannhäuser" Overture, for example, is plainly enough planned carefully. The first part of it, the melody known as the "Pilgrims' Chorus," keeps recurring, and each time it returns we find something new in it to interest us. This Overture does not run on, constantly adding one new melody to another, but it is so planned that before it is finished we have had an opportunity to become well acquainted with a few sections of it. This all seems so natural and so easy when it is done that we might think good music is put together almost as instinctively as a man breathes. But that is not true, as anyone may see who will think about it a moment.

The "Tannhäuser" Overture was made by a man who knew how. It did not grow by itself. Suppose, for a moment, that Wagner did not write the melodies in this Overture himself but either found them somewhere or had them given to him. His would still have been an important and delicate task. Had he repeated the first melody exactly as many times as it appears in the Overture, but in such a way that these repetitions came one after the other without any interruptions between them; and had he then gone on to

the other parts of his Overture and strung them along one after another, the final result would have been—well, something quite different from the "Tannhäuser" Overture. Obviously, the plan Wagner had in mind was an important part of his work. It made his Overture more interesting, more dramatic, than it would otherwise have been. Wagner knew what he wanted to do and how it was to be done.

What is true of this Overture is true of any music worth considering. One reason, and a most important reason, why we take pleasure in it is because it is well planned. Imagine for a moment a similar case in another art. We might cut a picture into small bits and then put these bits together in such a way that the shape and size of our rearrangement would be the same as those of the original picture, but as a work of art the result would be ridiculous. Generally speaking, the different parts of a great composition can no more be tampered with than can the parts of a painting. When the composer finished with it, he left it in its one best arrangement. Exceptions only prove the rule. It is easy to see, consequently, that the plan which the composer has in mind as he works is valuable for two reasons: it helps him to put his thoughts together in the best possible way and, what is important for us, it helps us to understand what he has done.

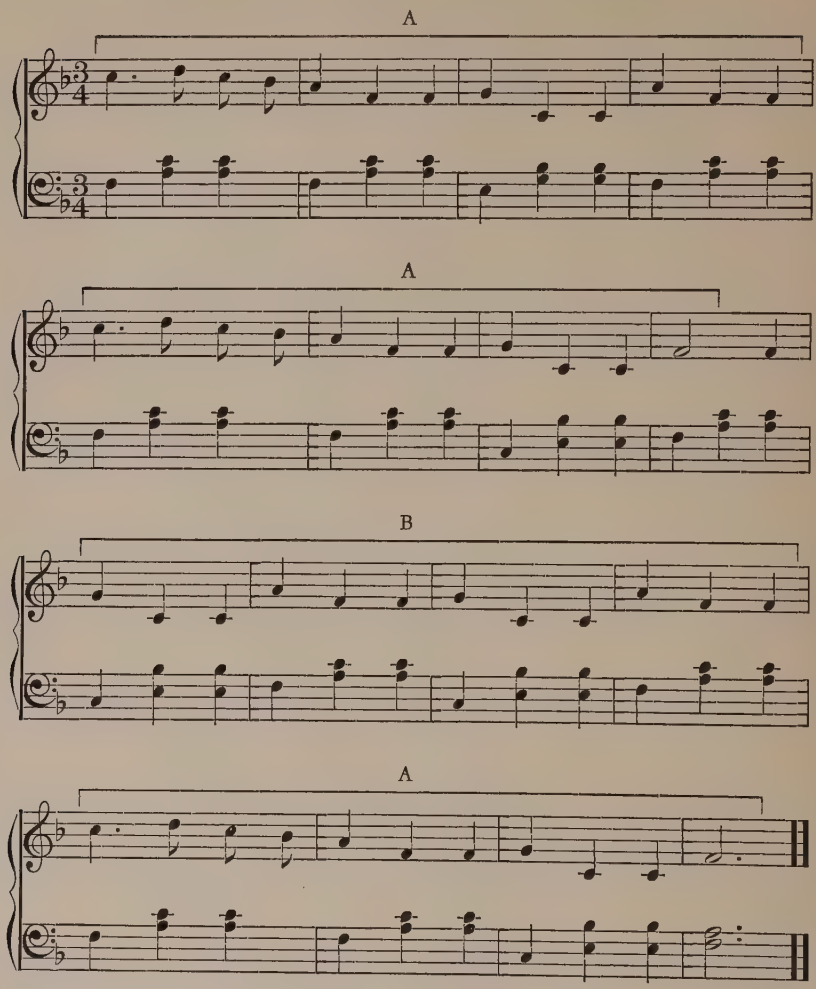
The word which is used to describe the plan underlying musical composition is "form." Musical form is the scheme or the design by which the successive parts of a composition are arranged. Every musical composition has a form without which it would be haphazard and confused. Not all compositions, however, have the same form. There are many possible plans upon which a composer may work; and a composer is free to create a new one, if he can. But whether he uses a form made familiar by long usage, or whether he

creates a new one, it is certain that if his work holds together it has some kind of form.

Could we hear music as a composer does, we might safely say that we appreciate it. We would then follow every part of it and we would know how each part fits with every other part. But, without being composers ourselves, we may still come very near to understanding what composers have written if we can understand how they work. The best way to do so is to know something about the forms which composers have commonly used. As, in the last chapter, we saw that melodies and harmonies and rhythms could be looked at separately, and that in the course of an examination of them, many interesting facts would come to light; so, in this chapter, we may see some of the ways in which a composer puts his material together. It has one great advantage, this study of musical form: it makes us listen sharply, and we cannot listen sharply without becoming well acquainted with what we hear.[1] Objections are sometimes raised to this kind of study. "Picking at skeletons," it is called. Let no one be deceived by these objections. No good musician has been ignorant of musical form. "Only when the form of a work of art is clear to you will its spirit be clear." (*"Nur wenn dir die Form ganz klar ist wird dir der Geist klar werden."*)

Here is a simple tune, "Ach, du lieber Augustin," familiar as a nursery rhyme. If we look at it carefully, we shall see its form:

[1] Many persons in speaking and writing about music make much of what they call the "message" of the art. The word is used vaguely; its meaning is obscure. But it frequently seems to imply that music conveys either a distinct moral lesson or some kind of story. Plainly, both these kinds of communications could more surely and easily be conveyed by words. It is possible that music *may* have some such "message" or that it *may* "paint" pictures, but it must also be granted that its first concern is to be *music*, not literature nor painting. Consequently, whatever it is that is prized in music, "message," "story," "picture," or something else, will, obviously, be clearest to those who best hear what the composer has written in his pages.



This all flows along so naturally that it must seem as though there were as little effort here in bringing one strain of the melody after another in its proper order as in letting water run down a hill. Here may be seen two melodic fragments marked *A* above the notes. They are so nearly alike, these fragments, that they seem like repetitions. And when we

reached the end of the second *A*, we could, if we wished, stop and call the tune complete. But whoever our composer was, he did not wish to stop here; nor did he wish again to repeat *A*. Instead he went on to what is marked *B*, a fragment that is not entirely unlike *A*, but is, nevertheless, in contrast to it and gives us a moment's relief from it. But now if we stop at the end of *B*, we shall have a most uncomfortable sense that our tune is incomplete. Something must follow. Of that fact anyone, whether he had heard the tune before or not, would be sure. Our composer knew this (or *felt* it, if you prefer); but he completed his tune, not by repeating the *B*, nor by giving us something quite new, but by restating *A*. The tune, then, has a plan which we may conveniently set down as follows: *A*, *A* repeated, *B*, *A*.

Musicians have words by which they describe the effect of these details and these words it is useful for us to know. They speak of "Statement," "Digression," and "Restatement." Like many other technical terms, these words are found to have quite simple meanings, once one sees what they define. Our tune began with a statement, there was a moment's digression from this statement, and then the statement was restated. Now this must all seem very simple, so simple, indeed, that the usefulness of describing it might seem doubtful. So, though it anticipates our story, this is a not inappropriate moment to say what much of our study will but confirm, namely, that this simple pattern of statement, digression, and restatement underlies even the most elaborate musical compositions. In analyzing our little tune, we have discovered a principle which will be useful to us however far we go, a principle which may be stated in the musician's terms: *The fundamental principle of musical form is repetition, usually after digression.*

But repetition and digression are but seldom so simply

and obviously arranged as in this German folk song. Indeed, one need not look far to find examples of even very simple music in which the arrangement of statement and digression is less clear-cut and patent. The familiar melody which is sung to the words, "By yon Bonnie Banks and by yon Bonnie Braes," the tune known as "Loch Lomond," is not constructed like the German melody. Instead, there are two divisions, one to which the verses are sung and one for the chorus; and it will be observed that in neither of these divisions is there the same kind of repetition, nor a pattern which can be described as *A, B, A,* as in "Ach, du lieber Augustin." Still, one finds that the chorus of "Loch Lomond" is exactly like the verse, and in consequence one does hear a repetition. Moreover, if one will think of this tune carefully or look at the printed notes, he will observe that the last few measures of both verse and chorus are not unlike those at the beginning. So there is some suggested repetition within the divisions of the song.

Another different arrangement of repetitions is found in the melody known as "Holy Night, Silent Night." In this tune, we never come back to the place from which we stated, but, save for the very end, there is much repetition within each group of four measures. For example, "Silent Night" and "Holy Night" are sung to the same notes. Then follow two phrases, "All is calm" and "all is bright," sung to notes different from those of the former group, but yet similar to each other. The next two lines:

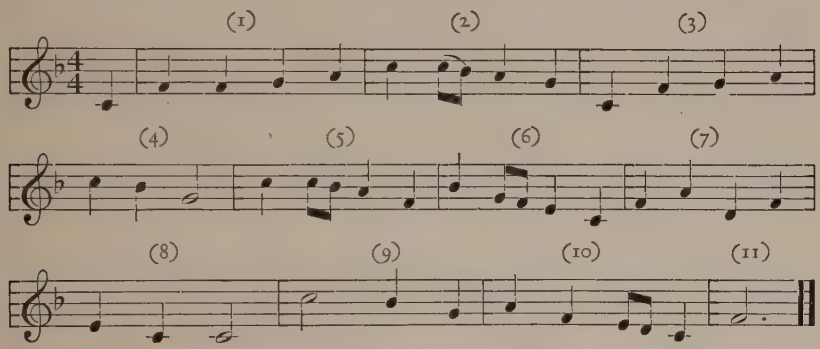
> *"Round yon Virgin Mother and Child,*
> *Holy Infant so tender and mild,"*

are each sung to the same notes. So, until we come to the last line there is much repetition in this melody. These last two lines:

"Sleep in heavenly peace,
Sleep in heavenly peace."

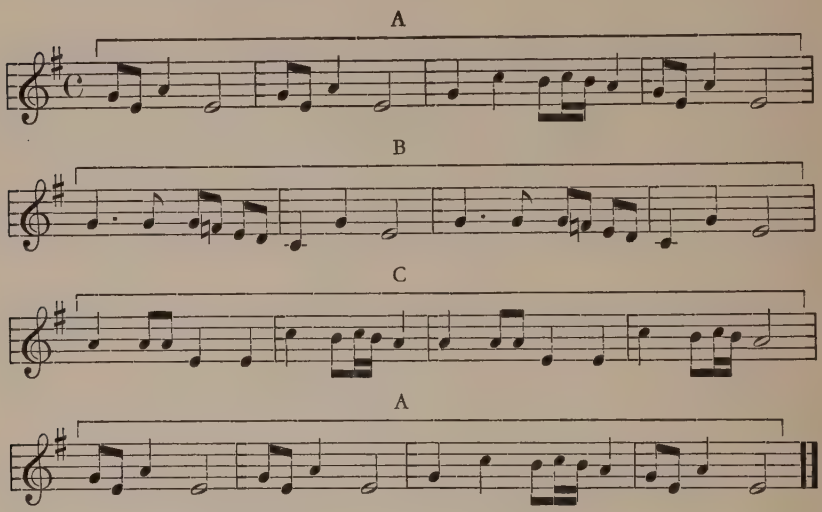
are sung to notes unlike any of those that have gone before. Repetitions are unmistakably present in this melody, but they are not like those in the other two melodies we have looked at. We might multiply examples indefinitely, and we should still find our principle of repetition working in different ways.

Two more examples are useful to us just here because they will show us a kind of repetition not found in the other instances. In the following tune, "Oh, No, John," there seems to be no exact repetition and our principle seems to be abandoned:



There is, obviously, in this tune no such repetition after digression as we found in the other melodies we have examined. Yet, upon closer view, certain repetitions do appear. The first and third measures are almost exactly alike. The fifth and sixth have the same rhythmic patterns as measures four and eight. The whole tune is, in fact, unified by a similarity of rhythmic groups. We discovered earlier (p. 17) that rhythm is, by all odds, a composer's most important material, and here we see a melody held together chiefly by its rhythmic design.

Another arrangement of statement and digression is found in the now quite familiar folk melody known as the "Song of the Volga Boatmen":



Here are four groups of four measures. The last of these groups is like the first; the two middle groups are different from the first and from each other. Clearly enough, we may consider that we have here two digressions between the statement and restatement. Still, our principle of restatement after digression and of repetition is not abandoned. Thus, even in folk music, one finds many ingenious ways in which the need for unifying a diversity of musical details is satisfied.

If we turn from these simple melodies to music that is a little more complex and probably more consciously composed than is folk music, we shall discover that the artistic composer has at his command a very great number of ways in which he may repeat small or large parts of a composition. He may, for example, as Schumann has done in that very well known little piece called "The Happy Farmer,"

arrange his statements and digressions exactly as our folk singers did. There are in Schumann's melody four measures which are almost exactly repeated. There follow four measures of contrast (*digression*), after which the first four return. Then both digression and restatement are repeated. In diagram, this form appears as follows: *A, A* repeated, *B, A, B, A.*

In the same way, the first piece from Schumann's "Scenes from Childhood," the one called "From Strange Lands and People," will be found to follow the original pattern, as will most of the pieces in this collection. But if we turn to another piece by Schumann, the "Arabesque," we shall see the composer planning his repetitions differently. Here the first four measures are followed by a second group of four which the eye can see are almost identical, only the second four are higher in pitch than the first. The next eight measures divide into two identical groups of four measures each. This arrangement of repetitions is quite different from that in our other examples. In the first eight measures, we have repetition at a different pitch; in the next eight measures, there is exact repetition; and the two groups of eight form a statement and digression; there is no restatement. These sixteen measures are, however, only a small fragment of the whole Arabesque. They are returned to several times in the complete work. Another example of repetition at different tonal levels will be found in the first eight measures of the opening of the great Sonata by Beethoven known as the "Appassionata" (Opus 57), and in the second part of the E major Etude of Chopin.

Not infrequently, one may find two distinct digressions between the original statement and its restatement. The well-known "Moment Musical" in F minor by Schubert has this structure; or, in a more simple example, it may be

found in Schumann's "Scenes from Childhood," No. 4, the one called "Entreating Child." In this little piece, measures five to nine form one digression; and ten to thirteen, a second; while the last five measures repeat the first four.

Not infrequently the repetitions are merely hinted at or suggested. Just enough is given to assure the listener that he has returned to familiar ground and then some detail of fresh interest is brought in. Beethoven writes this way in the Menuetto of his first piano Sonata, Opus 2, No. 1. If one does no more than merely look at the page on which this Menuetto is printed, he will discover that at the twenty-ninth measure there begins in the left hand the melody stated in the first measure for the right hand; but in this repetition it continues for two measures only, and there is added to it new material given to the right hand to play that is of fresh interest. If one hears this Minuet carefully, he will be in no doubt that the twenty-ninth measure suggests a return to the statement. This is neither so simple nor so mechanical as our other examples. Beethoven seems to be more fertile in ideas, more rich in imagination, to have more to say than Schumann in the examples we have studied; yet he does not dispense with repetition.

In nearly every case that has come under our view in this study of the composer's uses of repetition, we have found several entire measures repeated, sometimes four, often a larger number. But no one can have gone so far and heard attentively even the few examples suggested here without having discovered that much smaller fragments are employed in repetition. Glance over the first of the tunes studied in this chapter and compare the four measures of *B* with the last two measures of *A*. They are identical. Or look at the "Song of the Volga Boatmen" and compare the first and second measures; they are alike. In this melody, also, the

two halves of both digressions are identical. In the same way, one will find measures and fragments of measures that are alike in all the other examples. The little pieces by Schumann (p. 35) are especially worth studying for this purpose. This all brings to light more evidence of the great part repetition plays in making a melody or a complex composition coherent and intelligible. And this is not something a composer decides arbitrarily to do. It is, apparently, as natural as singing itself.

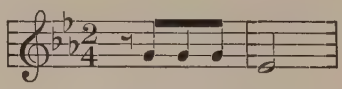
We are making a disastrous mistake if we are getting the impression that a composer sets out to juggle his melodic fragments about and to fit them into a rigid, preconceived scheme. As I write this page, I am not consciously saying to myself, "Now, here is my subject, here my adjectives, then come the verb and its modifiers." Nor am I measuring in advance the length of each sentence or paragraph. I do not have to do this consciously because English is my native language and I have spoken and written so many thousands of sentences and paragraphs that English grammar and style are almost second nature to me. The nouns and adjectives, verbs and adverbs, fall into place quite naturally and one sentence leads, more or less logically, to the next without much conscious effort on my part. But were I writing in a language only partially familiar, I should be in quite a different situation. Then I should be obliged at every turn to make sure of the word order and sentence idiom. And, moreover, however ardently I might wish to communicate my feelings, I should have to learn the language before I could do so intelligibly. It is to something like this process of learning how to use language that a composer must submit. We who are bent upon following what the composer finally writes are best equipped to do so when we, too, see some parts of the process. In the early stages of our experi-

ence with music, we probably do not (and should not) care how it is constructed. But if, as is assumed here, we have the least inclination to acquire more than the infantile pleasure in music which springs largely from delight in agreeable sound and recognition of already familiar melodies, we shall find a capacity to follow the workmanship of composition indispensable.

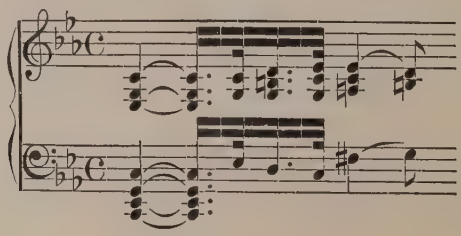
But to return to the place of repetition in musical form. We have yet to study one case—the most important of all.

A very large number of compositions begin with a striking, memorable fragment of melody which is to be treated in a variety of ways later in the work. Such fragments are called "motives." A motive is a small group of tones which form a complete germ of melody. A definition which would include all varieties of motives would be too technical for our purpose here. A motive is usually recognized as complete and indivisible. Take a few instances and the case will become clear.

At the beginning of his great Symphony in C minor, Beethoven announces this motive:

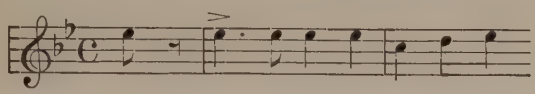


This is repeated a great number of times in the first movement and in a great many different ways. In his piano Sonata (Opus 13), known as the "Pathétique," Beethoven begins as follows:

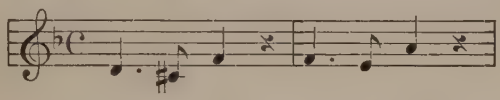


The first section of the Sonata uses this motive repeatedly; and it reappears many times later.

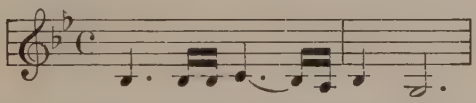
Schumann, in his First Symphony, writes a motive for the horns alone at the beginning of the first movement:



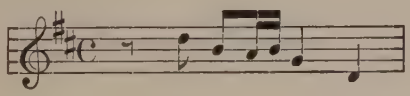
The Symphony in D minor by César Franck opens with a motive which is here quoted. The repetition follows at once, and, it should be observed, this repetition is not on the same tonal level. The rhythmic arrangement of the second measure is like that of the first, though the tones are different:



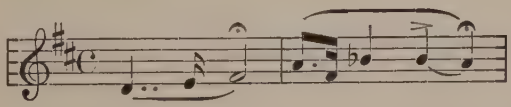
The Fifth Symphony of Tschaikowsky begins as follows:



Mendelssohn opens the Overture known as "Fingal's Cave" with this motive:



The following two motives stand at the beginning of Weber's Overture to "Oberon."



All of these motives are taken out of their context; each of them stands at the beginning of an extended work. Yet, even taken thus by themselves, these motives seem quite

satisfactory and striking. Each of them, in the work to which each belongs, is many times repeated in a great many ways. We should do well to stop now and study one or two of these compositions in order that we may see in what ways the chief motives are repeated. But almost any of these pieces would involve us in difficulties as yet unexplored. We shall come back to them later. For the present, it is sufficient that we are aware of the presence of motives and know that they are affected by our fundamental principle of form. One possible confusion, however, must be avoided before it arises by the consideration of a further fact about motives. They are present everywhere in composition. Almost any measure of any work will be found divisible into motives. We have given our attention only to such as appear at the opening of extended works because they are so important there. This must not lead to the conclusion that they do not appear elsewhere.

Summing up what we have observed concerning repetition, we find:

1. Repetition may be exact or varied.
2. It may appear with or without digression.
3. It may be conveyed only by the rhythm.
4. It may occur at different tonal levels.
5. It may appear after more than one digression.
6. It may be merely suggested.

This is by no means an exhaustive list of all the possibilities of repetition in music, but it is enough to show that our fundamental principle of musical form may have many and interesting applications. What is really important here is that, however he may employ it, the composer seems obliged to use repetition. Consequently, the listener is most consciously and actively aware of what the composer is doing when he follows repetitions, when he recognizes them, and

sees what changes or variants the composer is able to devise. This is a detail of musical workmanship that richly rewards the most careful attention. There is no music that one may hear that does not furnish material for exploration. If one will listen sharply to music, whatever its kind, whether it be a theater tune or something used in church, a nursery song, an opera or a symphony, he will become increasingly aware that music grows by the addition of small fragment to fragment. And, also, that these fragments have some inherent, almost logical, connection with one another. On the one hand, it seems as though the making of music were like laying stones in a walk, with each individual stone carefully and purposefully joined to the next; while, on the other hand, it also seems as though music were like a living organism growing by a natural process, with members which are inseparable parts of the whole. This sense of a musical composition's being fashioned and worked out by a skillful hand, and of its being, at the same time, natural and coherent, is possessed by all really competent and experienced musicians.

To acquire the faculty of observing the small details with which a composer works, and to see how those details are wrought into the scheme as a whole, is at once a task and an opportunity not to be ignored by those who wish to follow the composer at work. To this end, every least or largest musical work that comes within one's experience may contribute. Whatever music is heard may help to increase the capacity for observation. What is needed is an almost scientific attitude. So long as a student restricts himself to the kind or kinds of music which he likes at first contact he will not rapidly add to the total sum of the music in which he finds rich pleasure. He must be willing to consider dispassionately as many kinds of music and as many

compositions as he can bring into his experience. Examination, analysis, comparison, will give him real knowledge of what this music contains; whether he likes it or not is another and, for the moment, less important matter.

How shall it be done? By what process does one acquire this sense of music as a structure of many parts and as a living whole? Largely by the exercise of memory. Music passes as the lines of a poem pass, or the speeches in a drama. In the poem or the drama, we understand the sense and the relation of successive lines only because we remember something of what preceded. So in music. The details of a musical work must be seized and held in the memory; digressions and repetitions noticed; and, quite consciously, comparisons made as the work is heard. This is not to be done in a moment; it is the end rather than the beginning of musical training, but it is this ability which distinguishes the musical mind from the non-musical one. It is, moreover, an ability which cannot be acquired at secondhand. One must acquire it for oneself or not at all. So long as one is content either to let music slip by in a kind of daze, or to take another's opinion about it and to try merely to discover what someone else has pointed out, one is missing almost completely the most invigorating and the richest possibilities that the art provides.

Assignment I

Simple Musical Form

In this assignment, attention is directed almost entirely to repetition. Our interest here is to discover how many melodies each of the examples contains, and how frequently these melodies are heard in the course of the whole composition.

We are studying this music objectively; we are not concerned with its effect upon us. The questions important in this study are: first, "What material is the composer using?" and second, "What does he do with it?"

Each example should be heard straight through without interruption. At this first hearing the student will find it profitable to make an outline of what he hears. Each melody may be given a distinguishing letter; and as the melody returns, the proper letter will appear in the outline. On the second or third hearing this outline should be quite accurate. Then, if not before, some description may be added in which are recorded any changes in instruments as the melodies are repeated, any variants in the melodies themselves, any differences in pitch. If there are prevailing motives in any of the works, this fact should be noted. By this means, one will acquire a lasting and intelligent acquaintance with the music, and this acquaintance will be of great use in later study. This process of study will also sharpen one's ears. Gradually, the student will come to hear accurately and intelligently, even the first time he studies a work. And these two things: (1) an intimate acquaintance with good music, and (2) a capacity to hear exactly what the music contains, are the principal objects of our study. We begin with melodies certain to be familiar.

(1) "Maryland, My Maryland" (Tannenbaum). This melody is very simple, following the design of "Ach, du lieber Augustin" (p. 30).

(2) "Drink to Me Only with Thine Eyes." This also is simple in structure, its repetition clear and perfectly balanced.

(3) "The Star-Spangled Banner." This melody is not constructed upon the simple pattern of certain of the folk

tunes we have studied. There is no return to the statement after the digression. A refrain takes the place of a restatement. One means by which the two halves of the melody are unified is the similarity of rhythm. The tones to which are sung the words, "And the rockets' red glare," have practically the same rhythmic pattern as the opening phrase of the song. This, indeed, is the prevailing rhythm. It will be noticed that the first eight measures are repeated.

(4) "Come, Thou Almighty King"; tune known as "Moscow." This melody will seem far more irregular than any yet studied. But the rhythmic figures are simple and frequently repeated. Note how each half of the melody concludes.

(5) "Au Clair de la Lune."

(6) "Robin Adair."

(7) "Believe Me, if All Those Endearing Young Charms."

(8) "The Wraggle-Taggle Gypsies."

A list of folk songs, of patriotic songs, and of hymns might be extended to great length. All music of this sort may be used for study with much interest.

Assignment II

Further Examples of Musical Form

Suggestions for the use of certain instrumental works follow. Some of these works were included in the first assignment in Chapter I. A few of them are almost as simple in their repetition scheme as are the folk songs in the preceding assignment. Other examples are more complex.

(1) Tschaikowsky: "The Nutcracker Ballet":

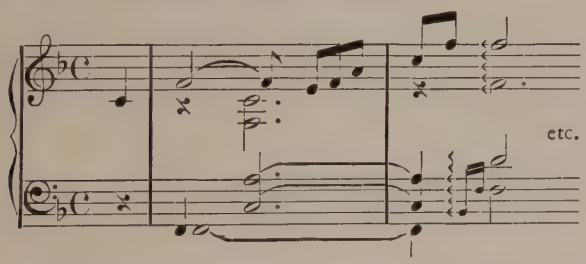
(*a*) "Danse des Mirlitons."

(*b*) "Danse Arabe."
(*c*) "Danse Chinoise."

These little pieces are of the kind that is described as "picturesque." They suggest pictures; the latter two are distinctly Oriental in suggestion. There are many repetitions in each. Entire melodies are repeated. Within the melodies, fragments are repeated; and there are constantly recurring rhythmic patterns.

(2) Schumann: "Träumerei."

This piece is one of the most frequently heard of all Schumann's works. It is the seventh of a set of little compositions entitled "Scenes from Childhood." It was written for the piano; but it is often heard in arrangements for other instruments and, in such an arrangement, it is available on a phonograph record. For studying a composer's skill in varied repetition, the "Träumerei" is an excellent example. The passage with which the piece begins,



is heard, with slight variation, six times in the course of the work. It stands at the beginning of each phrase. Moreover, the melodic fragment consisting of the first two tones sets a motive frequently heard later.

(3) Brahms: Hungarian Dances.

(4) Chopin: Mazurka, A minor (posthumous).

(5) Schubert: Military Polonaise.

The repetition of entire melodies in the three preceding

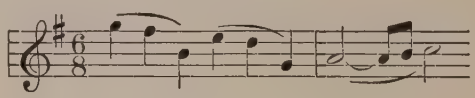
pieces is quite obvious. The persistent rhythmic patterns in each should not be overlooked.

(6) Mendelssohn: Scherzo from "A Midsummer Night's Dream."

This charming piece is also picturesque, like the Tschaikowsky pieces mentioned above. Here there is an apparent intention to suggest fairies dancing. Two main melodies will be discovered; one, heard at the beginning, trips along at great speed; the other, no less light-hearted than the first, is a little less light-footed. These melodies appear several times and some fragments of the first furnish a rhythmic unit which occupies long passages between the melodies. It is captivating, the way Mendelssohn spins this little rhythmic figure out into the thinnest of tones and then, at just the right moment, begins his tune anew.

(7) Saint-Saëns: "The Swan."

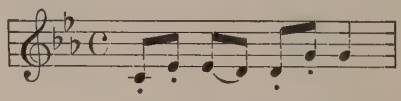
This suavely flowing melody is singularly unified by the repetition of identical or similar rhythmic groups. Especially this fragment is prominent:



It appears in nearly every phrase.

(8) Beethoven: "Coriolanus" Overture.

There is much repetition of long sections in this Overture, and some repetitions within the sections. In particular, Beethoven makes much use of this fragment:



(9) Wagner: "The Ride of the Valkyries."

In this introduction to the third act of Wagner's music drama, "Die Walküre," there are but two principal musical

details. One is a rushing figure ending with a vigorous trill, heard at the beginning of this prelude. The other is a jubilant melody, which is the musical counterpart of the warlike maidens. The repetitions and extensions of these details will be apparent as one becomes acquainted with the work.

(10) Debussy: "The Afternoon of a Faun."

This is the most difficult to analyze of all the examples here suggested. But the difficulty is due chiefly to the unfamiliarity of the melodies and harmonies. They seem vague and indefinite. Presently, as one rehears the work, this vagueness resolves itself into definitely marked divisions with much repetition.

These examples have been suggested because they illustrate many different ways in which repetition is used in music. They are no better for the purpose than hundreds of others that might be chosen. They are valuable music, worth the trouble of study and worth a place in one's memory. They, also, are available on phonograph records.

To analyze the material and the repetitions in all these works will take many hours. This analysis cannot be accomplished in a hurry. The more detailed it is, the better. One evidence of the worth of such studies as these is the fact that they appear so frequently in the "program notes" which are printed in the programs of symphony concerts. They serve there to give the audience a sketch of the work to be heard. In the Chicago Symphony Orchestra program book of January 1 and 2, 1915, there was printed an historical and analytical discussion of the "Coriolanus" Overture. The analytical part of that discussion is quoted below. It may serve to give the student a sense of what his own notes should contain:

"The work commences (*Allegro con brio,* C minor, 4-4 time) with a *fortissimo* unison on C occurring three times in all the strings, on each occasion being interrupted by an incisive chord in the full orchestra. The principal subject consists of the agitated figure then put forward by the strings, which is worked up to a climax of dramatic power. The second theme sets in *piano* in the expressive melody heard (in E flat) in the first violins.

"The Development is concerned with a working-out of a little motive of two notes heard at the end of the second theme. Under this is a restless figuration in the 'cellos and violas.

"The Recapitulation of the principal subject is considerably modified, and in the key of F minor. The second theme now appears in the first and second violins in C major. There is a coda in which the material of the second subject is brought forward, following which is to be heard the vigorous unison and the resounding chords which had been used at the opening of the work. The close of the coda has often been held to depict the death of Coriolanus. Note the continuous *diminuendo,* with the fragmentary gasps of the principal theme in the violoncellos, on each repetition in notes of longer duration."

It is something of this sort that we are aiming at in these studies. Our notes may be more detailed. They may even include quotations taken directly from the musical scores when these are obtainable. And there is no harm in admitting into these notes occasional observations on our own feelings about a composition. Provided always we first make sure we know the work well enough to have a right to an opinion about it!

Chapter III

THE FUNDAMENTAL MUSICAL FORM

> "Form in music is not the following of certain rules which have been laid down once and for all in the works of the great masters of the past. . . . It is the relation of all the different parts of a work each to each and all to all, from the smallest successions of notes and chords to the division of the work into complete movements."[1]
>
> —Herbert Antcliffe

THE simple form of "Ach, du lieber Augustin," which we studied in the previous chapter, is of great use to us. We shall find it almost everywhere in music. Long compositions expand this form and add details to it. Very often, one of its parts is much longer or much shorter than the others; frequently, there are introductions and connecting passages called transitions; and, at the end, a conclusion or a coda, but these do not materially upset the main outlines. In other words, there are not many forms in music, but only different ways of using a single fundamental form, and that fundamental form is the one we have already seen.

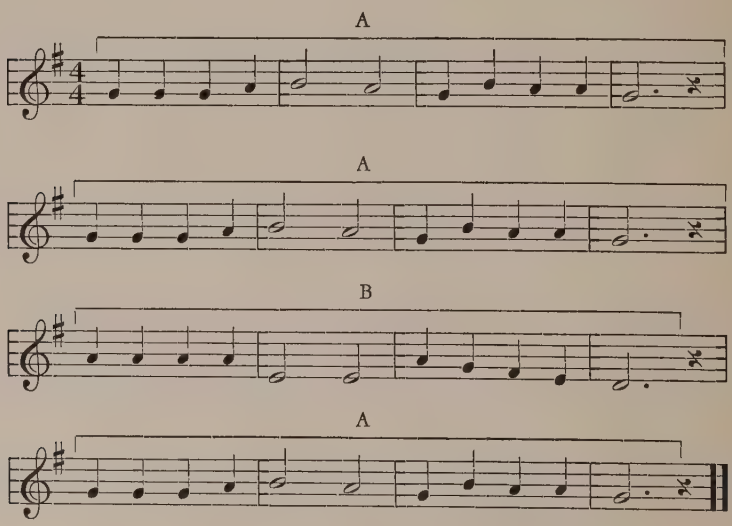
A number of words are constantly found in the titles of music. Some of these are: "sonata," "symphony," "overture," "suite," "fugue," "opera," "oratorio," "cantata." They indicate in a general way the form of these compositions. The title alone tells us that the different compositions are for the piano, or for the orchestra, or for the theater, or for voices. These titles also tell us, provided we know what to look for, how the music is put together. They are used so often, and they are of such great use to a listener, that we must find out what each of them means. But

[1] *Short Studies in the Nature of Music*, p. 115.

while we are doing this there are two things that we must remember. The first is that we cannot study musical form without studying music, and so we are not "picking at dry bones" (some critics to the contrary notwithstanding). The second fact is that while we are studying any composition in one of these forms, we are learning a great deal about others in the same form.

SIMPLE THREE-PART-SONG FORM

The most common, and one of the simplest, of musical forms is that which is found underlying the arrangement of the details in many folk songs. In an earlier chapter, we looked quite carefully at a few of these songs and their form. We begin here with one quite as simple as "Ach, du lieber Augustin"—the well-known French folk song, "Au Clair de la Lune":



Listen to this melody carefully and there will be no doubt that the part of the tune which is sung to the first line is

repeated for the next one. The third line has different notes which provide a digression or a contrast with what has preceded, and then the last line uses the melody of the first two.

Expressed accurately, the form of this song may be diagrammed as follows:

A	B	A
4 measures repeated Statement	*4 measures Digression*	*4 measures Restatement*

Before we leave "Au Clair de la Lune," there is one other matter of interest which must not be overlooked. Such melodies are almost always heard with some kind of chord accompaniment. They are, as the musician would say, harmonized. It is obvious to the least trained ear that the chords change: one chord will not do throughout the whole song. Now it happens that in the *A* part of most songs as simple as these, one chord is more frequent than any other—the chord which is recognized as final and conclusive, and which the musician calls the "tonic." This first part, or *A*, frequently both begins and ends on this tonic chord; which is one reason why this part seems more complete and independent than *B*. *B*, on the other hand, very often avoids this tonic chord, and, in many cases, makes use of one chord which, if heard by itself, inclines the listener to wish for a return to the tonic. It seems less final and conclusive, this second chord. It is called the "dominant." Other chords are not infrequently used, to be sure, but these two are the most important, and the scheme of their use in these simple songs is one that may be found in a very great amount of music, and music much more elaborate than our example. Put in its simplest terms, what we have discovered concerning the harmonies in most of the tunes which we have examined is that the first and the last parts are in the tonic, while the middle is in the dominant. Quite probably these

terms will seem a little vague and confusing to one who has not listened sharply to changes of form or known the names of these chords. It is not important that, at the outset, one should be able to distinguish exactly which name goes with which chord; but it is valuable that one should see how contrast or digression are made effective, not only in melody, but also in the accompanying harmony.

We ought now to put into use the information and the skill that we have acquired from analyzing the form and the harmonic substance of this simple folk song. A very large number of compositions are written upon no more elaborate schemes of statements and digressions than is this song, and we should be able to follow them. Take, for instance, the "Kinderscenen," by Schumann. Here are thirteen little pieces of great musical interest, which furnish us, at almost every turn, valuable and delightful details for study. We shall stop to examine one of these pieces, and as we do, we shall try to uncover some of the interesting matters which might escape notice.

The first of the "Kinderscenen" is called "From Strange Lands and People." It is difficult for us, hearing this work almost a hundred years after it was written, to imagine that it ever could have sounded "strange." We can't make out why Schumann should have given this title to a piece, charming as it is, which seems to us to have so little suggestion either of strange lands or of strange people; but we shall find that this is only one of a large number of titles that are not to be taken too seriously, and we are sure from Schumann's own admission that he did not intend they should be so taken. His titles were added, in most cases, after the music was written and he was more interested in the music than in the name he gave it. Morever, he said, "No bad music was ever saved by a good title."

This piece is twenty-two measures long. A glance at the printed page will show that it is divided after the eighth measure by black bar lines. There are indications that the first eight measures are to be repeated. Here, then, we have the statement, or the *A*, of our form. Looked at a little more closely, one sees that these first eight measures are not unbroken and continuous. The first two measures contain a fragment of the melody, which is repeated in the next two. And then the next four are continuous. They seem designed to avoid repeating the two-measure pattern of the earlier measures. In this way, there is a pleasurable touch of surprise in what starts out to be a fairly regular succession of two-measure groups. We see here on a small scale and in a very simple illustration one of the qualities rarely absent from interesting music—one fragment or one part of a composition will lead us to expect that something more or less like it will follow.

It is the same with poetry, where we expect a second line not only to carry on the sense of the line before it, but also to be written in somewhat the same way. Take, for example, the following two lines of poetry from two different poems and read them one after the other as though they were meant to be continuous, and they will seem unrelated, not alone because the second line does not continue the sense of the first, but also and quite as much because they are not written in the same poetic structures:

"In Winter I get up at night."
"Guides through the boundless depths thy certain flight."

A musical pattern sets up expectation of much the same kind, and this expectation is to be satisfied in much the same way. But neither in poetry nor in music do we demand that

we shall have exactly what we expect. We are the more pleased if we are given something better than we could have anticipated, and that is what we gain from much fine poetry and music.

This melody from the "Kinderscenen," so simple that it might seem to be a nursery song, repays close attention. There are evidences at every turn of a skilled hand so arranging the material of which the little piece is made that those who hear it shall get not only what they expect, but something pleasantly surprising, something better than they expect. This is probably one of the reasons why this piece is repeatedly heard with fresh pleasure, while hundreds of others no more complex lose their interest after very slight acquaintance.

Now, after the black bar which divides these first eight measures from what follows, we come upon a melodic fragment which seems quite different from what has preceded. Yet here again we shall discover that the first two motives of this new section are almost identical with the second two. The two pairs do not use the same tones, but even the eye can detect the similarity in pattern. Following these four measures are two more, in which the melody climbs the scale; and then there is a mark like an inverted half moon, which indicates a pause upon the tones over which it is written. Directly after it, we discover that we have returned to what we heard at the beginning of this piece; we have come back to the statement. The six measures, then, that intervene between the black bar line and this return to the statement are the digression. The whole piece has the form, already familiar to us, of the simple folk song. Were we to analyze it in detail, we should have a sketch like the following:

A	B	A
8 measures repeated	*6 measures*	*8 measures*
Statement	*Digression*	*Restatement*

If this sketch is compared with that given on page 51, the similarities between the two will be obvious at once. Schumann has used the form of the folk song, with changes in detail, of course, but his method of holding his little piece together is not more elaborate than that which the folk singer was prompted to use.

Now look more closely into the digression. It appears to be quite dissimilar to the statement. It is meant, certainly, to contrast with the statement. But here arises a nice question. If it is contrast and contrast alone that is desired in a digression, then it might seem that a fragment from "Yankee Doodle" or "Rock of Ages" would do just as well as what Schumann has written. This would, of course, be ridiculous. We want contrast, but we want a contrast that is appropriate, that has some connection with what has preceded and with what is to follow. We are really asking for two things at once, and we are not wholly satisfied unless we get them both. One of those things is variety; but, in some way or ways, we insist that the variety shall be part and parcel of the whole work in which it stands. This second demand is expressed by the word "unity." We want every part of a composition to seem a natural, reasonable, almost logical sequence of what goes before it and properly related to what comes after; and yet we do not want monotony. We want variety and unity at the same time.

We arrive, by means of this little piece, at some understanding of a great law of artistic creation, that which states the artist's problem as the *necessity of creating unified variety*. What is true of music is quite as true of painting, or architecture, or the other arts. Look at the façade of any great cathedral or other fine example of architecture and the point will be clear. A vast variety in decorations, in the shapes of doors and windows, and in other details will be

found, but all these things are made to fit into a design as simple as the form of a folk song, a design in which there is balance and repetition. These same qualities will be discovered if one looks at a great picture, such as Leonardo da Vinci's "Last Supper," or Raphael's "School at Athens," where a vast amount of apparently diverse detail is unified by a balanced and symmetrical form in the painting as a whole.

How has Schumann, in the piece we are studying, secured both unity and variety? The melody of his digression seems certainly little enough like that with which he started his piece. The contrast is obvious. But the connection between this digression and what went before is less obvious, and yet it is to be discovered. It will be found that, in the digression, the low notes in the left hand are making a melody which accompanies what the right hand is playing. Now this left-hand melody if played out by itself will have a strangely familiar sound. For all that it is not exactly like anything heard earlier, on close examination it is discovered to recall the tune with which the work began; but with this difference, that it turns the first tune upside down. And so here in the digression, while we are chiefly aware of a contrast with what went before, we are still hearing something that keeps reminding us of what we have already heard. This is very skillfully done and it is but one of many ways in which an able composer may bring about the unity of his work.

We should stop, too, for a moment on the chord just preceding the return to the statement. It were well to play it several times to get its full effect. It pushes us forward. We dislike to stop on it. It creates a sense of expectation. All this is as Schumann intended. He knew that we should find the return of the first melody the more satisfying

because of having been held for a moment on this dissonant chord. Instead of trying to blur the outline of his form, he has emphasized it; he has made it even clearer than was absolutely necessary.

We have spent much time on this little piece by Schumann and we have frequently wandered a long way from our subject. But in this lengthy study and in these wanderings, we have encountered many interesting facts which will be of permanent use to us. First, we have discovered that an analysis of the form of music is not a mere exercise in tearing music to pieces. We have been able to bring to light some of the ways in which Schumann worked—a far more profitable business than being content merely with listening and with our own liking or disliking. We have made a beginning in seeing art from the artist's point of view. Not, by any means, wholly, from that point of view; but we shall do well to take one thing at a time, and just now we are concerned with form. Secondly, we have discovered, in this detailed analysis of a short piece, that form is not a set of mechanical specifications to be carried out rigidly on all occasions, but rather a result of an effort to say whatever is to be said in its clearest and most beautiful manner. And, lastly, we have seen that music, like the other arts, delights the mind in proportion as it is able to comprise within an understandable unity details of much variety.

The form used in "From Strange Lands and People" is called the "three-part-song form." Each of the main divisions of this form is spoken of as a part. Some compositions have only two parts, but they are less frequently found than those in the three-part arrangement. The three-part-song form is the fundamental form in music. Practically all the extended forms are derived from it. The diversity in details is enormous. Indeed, no two compositions may be

said to be exactly alike, even in a diagrammed sketch. Their measure numbers may be identical; but such details as we have studied in the case of "From Strange Lands and People" differ with each work. And such details give a musical composition its interest. The form may be expanded until each part includes several entire melodies (as we shall see in a later chapter). The proportions may be entirely altered. There may be long passages of transition between the parts. But the underlying scheme remains apparent. Our further study of musical forms will illustrate some of the usual ways in which this fundamental form is altered and expanded.

Assignment I

Analysis of Simple Two- and Three-Part-Song Form

The following examples are either in simple two- or three-part-song form or in variants of them. Each should be heard in its entirety; and as it is heard, a sketch should be made of the statements, digressions, and restatements. In some cases, it may be necessary to hear these pieces frequently before one can be quite sure how they are constructed. The whole purpose of this study is to help students to be as sure and definite about what they *hear* as they are in most circumstances about what they see. Observe, too, that in this assignment, as in the previous one, we are consciously refusing to be concerned with a great many matters that might seem more entertaining or even more profitable than the study of form.

SONGS

Many of the songs (and other examples) suggested in Assignment II, Chapter I, are useful in this study of three-

part-song form. They might well be gone over again. Among the additional examples of songs given below are some in simple two-part-song form, others in three-part-song form, and some with refrains.

(1) Brahms: "Slumber Song" ("Wiegenlied").
(2) Schubert: "Hedge Rose" ("Heidenröslein").
(3) Arne: "The Lass with the Delicate Air."
(4) Mendelssohn: "But the Lord Is Mindful of His Own" (from "St. Paul").
(5) Verdi: "Caro Nome" (from "Rigoletto").

This last, a brilliant operatic aria, is more ornate than the others. There are passages designed to display the vocal skill of the singer. In particular, near the end, there is an extended vocal flourish, sung without accompaniment and known as a "cadenza." This kind of passage and these vocal ornaments are common in Italian opera. The outline of the form of the aria, however, is simple. The cadenza may be disregarded as a part of the form. It is an interruption or an intrusion in the form.

(6) "Good King Wenceslas."
(7) "The First Nowell."
(8) "Swing Low, Sweet Chariot."
(9) Rimsky-Korsakoff: "Chanson Indoue."
(10) Bizet: "Je dis que rien ne m'épouvante" (from "Carmen").

This last, like "Caro Nome," is in operatic style. There is less of pure vocal display in this than in the other, however. The agitated middle section is an easily distinguished contrast to the first and last. The return to the statement is impressively brought about.

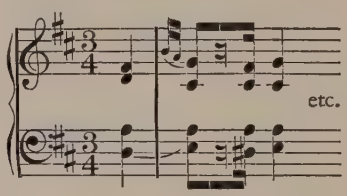
Assignment II

Further Illustrations of Three-Part-Song Form

There is a large number of piano, violin, and orchestral pieces which might be used for study. The examples suggested below are in the main within the capacities of an amateur pianist, and many are procurable in phonograph or player-piano records.

(1) Schumann: "Scenes from Childhood": "A Curious Story."

The first statement is entirely repeated and there is a recurring motive in it as follows:



This motive is heard sometimes in the left hand alone, and at the beginning of every measure save the last two. The digression employs a much more flowing and smooth melody. When the statement reappears, one is immediately struck by the return of the motive quoted above. The digression is only half as long as the statement, but both digression and restatement are repeated.

(2) Schumann: "Scenes from Childhood": "Catch Me if You Can!"

This little piece is difficult to play but it should be made available in some way, either on a phonograph record or a reproducing piano. It is too good to be missed. It is quite easy to see why Schumann gave this piece its title. Children

jostle each other in a game of Blind Man's Buff, striking the one who is blindfolded and immediately scurrying away. In each alternate measure there is a strong, sharp accent, and the remainder of the two measures consists of a rapidly running figure. As we study its form, we come upon a point of considerable interest. After the statement, which consists of four measures exactly repeated, we come to a digression which might seem to be no digression at all, because the strong accents and the running figures continue. But when listened to carefully, it will be observed that there is an unmistakable difference between this digression and the statement which preceded it. The digression is in a different key from the statement; and so, though Schumann uses the same rhythmic and melodic material as in the statement, he secures a wholly delightful contrast. One must also not overlook the interest in the discord and jangling which occur just before the restatement. Schumann has specifically directed that all these discordant tones should be heard together. The piece ends, after the digression and restatement have been repeated, abruptly, as though the game had suddenly been given up.

(3) Schumann: "Scenes from Childhood": "Entreating Child."

This little piece is full of interest. It has four separate sections, each very short, each made up of two measures which are immediately repeated. The first and the last sections are alike. The outline of its form would then be *A, B, C, A*. It must be noticed that the first two sections, the *A* and the *B*, have melodies which seem to tend downward, while the *C* section moves more distinctly upward. The piece ends in a discord, played very softly, which suggests that the child's request is still unanswered.

(4) Schumann: "Scenes from Childhood": "Contentedness."

The form of this piece is less clearly marked than that of the others. It has, however, many valuable points which should not be overlooked. First, one should observe that the melody is sometimes given to the left hand; and second, that the whole first eight measures are immediately repeated, and then again repeated, but in a new key. The concluding passage brings the piece to its happy conclusion in the original key.

(5) Schumann: "Scenes from Childhood": "The Important Event."

This is quite easy to follow. Its vigorous and well-marked rhythm suggests a parade, though it is not the common rhythm of a march. The digression is quite different from the statement.

(6) Schumann: "Scenes from Childhood": "Träumerei."

The "Träumerei" is the most famous single piece in this whole collection. In this, as in "Catch Me if You Can!" the digression is very similar to the statement, though Schumann here modulates and uses his melody in new ways so that the contrast with the statement is easily observed. One should not miss the beautiful melodic fragments that are to be heard in the inner voices, nor should one overlook the beauty in the harmony each time Schumann reaches for the highest notes.

The rest of this collection will as richly repay a detailed study as have those pieces which we have analyzed. In particular, No. 11, called "Frightening," furnishes many interesting points in the arrangement of its form. In the case of each of these pieces a sketch should be made of the form and to this sketch should be added all the observations that

one can make about striking details of rhythm, of suggestions of story-telling, and other such matters.

(7) Grieg: "Album-leaf," Opus 12, No. 7.

The divisions in this piece are unmistakable. The digression transfers the principal melodic interest to the left hand. Both digression and restatement are repeated.

(8) Grieg: "Sailor's Song," Opus 68, No. 1.

The divisions in this piece are easily followed and clearly contrasted. The restatement is much more bold than the statement; and, together with the digression, it is repeated.

(9) Grieg: "Watchman's Song," Opus 12, No. 3.

There are two main sections in this work. The first is in simple three-part-song form, as simple, indeed, as any folk song. Both digression and restatement are repeated. Then follows a new section. Grieg calls it an intermezzo, "The Spirits of the Night." The contrast with the first section is unmistakable. The numerous repetitions within this intermezzo give it unity. There follows a repetition of the digression and restatement as heard in the first section.

(10) Schubert: "Moment Musical," in F minor.

As in several other examples, in this "Moment Musical" there are two sections in the digression. A brief introduction and a coda are added to the form.

Chapter IV

THE RONDO

WE HAVE thus far been concerned only with short examples. We have tried to see that each of these examples was put together (or organized, as the artist prefers to say) upon some quite definite scheme. As we take up more extended music, we shall find that the longer the work, the more interesting its plan. And, also, the longer the work, the greater the necessity for a plan. The greater the number of melodies, or of other details which attract attention, the more closely must a composer watch himself if he is to avoid rambling or making disconnected statements.

A musical form used in many compositions, which is somewhat longer than those we have studied, but essentially no more difficult to follow than the forms we already know, is called the "Rondo." The word "rondo" means, literally, a coming-around to a starting place. Compositions in rondo form keep returning constantly to the melody with which they started. This is, of course, what the three-part-song form does. It "comes around," after the digression, to the original melody. It is not difficult to imagine this process being extended almost indefinitely with the result that we might have compositions based on some such forms as *A, B, A, C, A, D, A, E, A,* etc. In fact, there are some folk dances which are made in exactly this way, but such a long, rambling form as this is not often encountered. Instead, composers seem to have felt that there is a fairly definite limit beyond which this adding of tune to tune cannot satisfac-

torily go. One example, however, of this kind of rondo treatment is to be found in the well-known "Gavotte" in E major for the violin by Bach. This is worth studying carefully, for here the first statement, vigorous and merry, is sharply contrasted with the digressions. The statements do not always appear as exact repetitions of what was heard at the beginning. Nicely devised variants of the first melody relieve a feeling of monotony which might otherwise result. The digressions are so clearly marked and of such different material that they are easily distinguished.[1]

The chief melodies of many compositions in rondo form (and in other forms we have yet to study) differ so greatly in length and in structure that the word "part" which we have constantly been using will not accurately describe them. We need a word less narrow in its meaning than "part." The word commonly used is "theme." We speak of the "theme" of a rondo or of a symphony when we refer to an important and complete melody in it. The term has no reference to length or structure. A theme may be very short or it may be an entire three-part-song form. But, whatever its structure, if a melody is built into a composition as one of its main divisions it is usually referred to as a "theme."

The rondo forms that are most commonly found are of three kinds: they are known as the "first," "second," and "third" rondo forms. The first rondo form has one digression between two statements of the theme. Its whole scheme would appear thus: theme, digression, theme. This form

[1] This "Gavotte" is available on a phonograph record. It is one of the movements of a sonata for the violin. Its theme is eight measures long. The first statement is repeated. An eight-measure digression follows, after which the theme returns. A second digression of twelve measures is followed by a restatement of the theme which begins in another key than the original, but which presently comes back to the first key. A new sixteen-measure digression is again followed by the theme. The last digression is twenty measures long. The piece ends with a statement of the theme. Diagrammed, the form is as follows: *A* (8 measures repeated), *B* (8), *A* (8), *C* (12), *A* (12), *D* (16), *A* (8), *E* (20), *A* (8).

and, in fact, all forms may have an introduction, transitions, and a conclusion, or coda; and, in some instances, as in many of the works by Beethoven, these subordinate details take on great importance. But they are not to be counted as parts of the form. The second rondo form has two digressions and three statements of the theme in this arrangement: them, first digression, theme, second digression, theme. The third rondo form has three digressions, each alternating with the statement of the theme as in the other rondo forms.

In the second movement of his piano Sonata, Opus 7, Beethoven uses a form which may be described as two statements of a theme and one digression, the whole concluded by a coda. This may seem to be the form of the folk songs that we have already studied. Indeed its main outlines are identical with those of the more primitive type. But in the details there is a striking difference. The theme in the Beethoven work is twenty-four measures long; and it contains, within itself, a statement, a digression, and a restatement. One important fact is to be noted about the digression in this theme: it is made up of repetitions of but a single fragment. The restatement is a very marked variant of the statement. All of this is the theme. Then follow twelve measures of the main digression of the whole movement, composed, as are the six measures of the digression in the theme, of many repetitions. Fourteen measures of transition (and, as was Beethoven's habit in transitional passages, of very interesting material) lead back to a restatement of the entire theme, much varied as compared with the first statement of it. A coda of sixteen measures of material quite as beautiful as that in any other part of the movement brings the work to a close.

The distinction between the first rondo form and the three-part-song form must seem difficult to those who are not

equipped to study the scores carefully. It is a distinction clear enough to the technically trained. But it is not a matter of great importance to us to recognize this difference accurately. What is important is that we should see in this first rondo form an extension of our fundamental form. That can be done easily.

A notable example of the second rondo form is the slow movement from the piano sonata of Beethoven, Opus 13, known as the Sonata "Pathétique." It is marked *adagio cantabile* and begins with one of the finest melodies Beethoven ever wrote. The theme itself consists of two complete statements of the main melody. The second of these statements is an octave higher than the first, and in this second statement there is a greater richness of accompaniment than in the first. The digression, which immediately follows, contrasts with the theme in several ways. In the first place, the melody is not so singable. For its accompaniment, there is a constantly repeated single note or a chord. It will be observed that one fragment of this new melody, a group of three notes moving down the scale, is heard three times in succession, each time with a different conclusion. The last half of this digression seems less tuneful than the first half; it ends in a passage moving solemnly down the scale which makes a transition to a restatement of the theme. The theme is restated, but this time without the repetition an octave higher as at the beginning.

A second digression immediately follows and this is the most impassioned part of the movement. Here, as in the first digression, there is much repetition of a single fragment. But one is immediately aware of a feeling of excitement produced by a new rhythmic figure consisting of repeated chords so arranged that one hears three with each melody note. This new rhythmic figure seems to hurry the listener

on into the excitement of a great climax. Presently, ascending passages in the left hand mysteriously suggest that the main theme is to return. When this main theme returns it is repeated, except for one extremely important difference, exactly as it was heard at the outset of the movement. Here again one hears the whole melody, and that melody repeated an octave higher; but with this difference: the original accompaniment has now been abandoned and in its place is the exciting three-note group that was first heard in the second digression. One feels that Beethoven realized how much force and intensity his hearers had come to expect after the climax which had just been passed. Beethoven carries over into this last statement of his theme the accumulated interest of the whole movement. The movement ends, after the last statement of the theme, with a coda which is in itself quite as melodic and impressive as are the theme and the digressions. In this coda, there is at least one extended repetition; and, at the very end, a small fragment is heard three times, like a melancholy farewell.

We must not let pass the opportunity of observing that in this movement Beethoven has used a perfectly conventional musical form, but has used it with so much individuality and imagination that we find in it some unexpected and enduring interest at every turn. Played to death though it may be, and by many performers who seem to have little sense of its dignity and eloquence, this movement must be known, and known intimately, by everyone who wishes to attain an insight into musical forms and into the uses to which those forms may be put when they serve a composer of great genius.

The third rondo form is a little more complicated than the others. It has three distinct digressions and four complete or partial statements of the main theme; but there is

one important point about the digressions in this form that must be carefully observed, or the whole form will be misunderstood. These digressions are not all different; instead, the third is like the first, except that it appears in a different key from that in which the first was heard. The outline scheme of this form usually runs somewhat as follows:

Theme, which may be long or short—may, in fact, be a simple two- or three-part-song form.

Digression 1, in a key other than that of the theme, and made of material that usually contrasts noticeably with that of the theme.

Theme restated, either in part or as a whole, and with or without changes, but in the original key.

Digression 2. New material, usually unlike the theme or the first digression, and in a key not used by either of the previous sections.

Theme restated.

Digression 3. A restatement of the first digression, this time in the key of the theme itself, instead of in a contrasted key as at first. This time, too, the digression may be curtailed or in some way varied.

Theme restated and often merged with a conclusion or a coda, and ending in the original key.

These are the main details of the movement. There may be an introduction and transitions of considerable extent, and sometimes long fragments which are quite independent and are known as "episodes." The most important fact to remember, and the one which the scheme above intends chiefly to bring out, is that the third digression is a restatement of the first digression, but in a different key.

If we will study a few examples, the underlying pattern will become clear. In studying these examples, we should

not fail to be aware of the many ways in which the outlines of the form are kept from becoming mechanical and monotonous.

Assignment I

The Rondo

The following examples are all in rondo form. They are interesting for far better reasons than that they illustrate some of the ways in which that form may be used. These reasons will make themselves felt as one attends carefully to the musical material and its treatment. In particular, attention should be paid to the statements of the themes and to the number of the digressions.

It may not be possible to provide for a hearing of all of these examples. Some of them exist in records for phonographs and player-pianos; some present no great difficulty for the pianist. If no others can be had, the first three will furnish enough material for an understanding of some of the important ways in which the form is used. And these first three examples are delightful music!

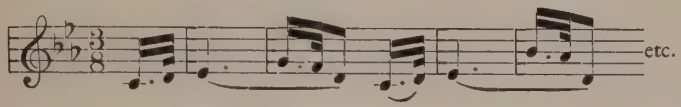
(1) Bach: Gavotte en rondeau in E major for violin.

This was described in detail in the chapter we have just finished.

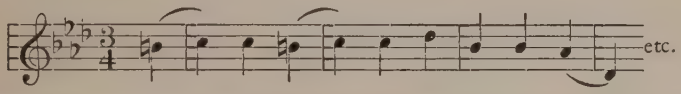
(2) Brahms: C minor Movement from the Third Symphony.

The Rondo is commonly a gay, quick-moving work. It usually suggests dancing and animation. Until Beethoven in the early nineteenth century showed that the form could be used in serious moods, the light-hearted, brisk, cheerful spirit

prevailed in Rondos. The Bach Gavotte, studied above, is in the spirit of the older Rondo. But the slow movement from Brahms's Third Symphony is in a more sober mood. Dancing, highly idealized, is suggested by this work; dancing that is an expression of grave thoughts. The main theme is first played by the violoncellos:



Presently, this melody is taken up by the violins and led into a digression which lasts for but a few measures. The theme is then repeated. A main digression suggests the most graceful and melancholy of dances:

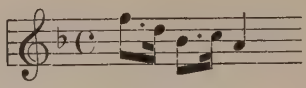


A short transition, made of the first motive of the main theme, leads back to a restatement of all that preceded the digression; and the work ends in a short coda, stately and noble. It is so beautiful a movement that one cannot afford not to know it. A phonograph record is available.

(3) Wieniawski: Concerto in D minor for violin, Finale.

This movement cannot give even the least attentive ears the slightest difficulty. It is all as merry and as clear as the proverbial "wedding bell." It is worth hearing carefully, however, because of the quite apparent ways in which the composer varies the statements of his theme. The trick is here done so simply and adroitly that one can perceive what possibilities are open to a composer for giving fresh turns to his scoring and harmonization. The theme is quite brilliant, stated immediately at the outset of the movement by the violin. It contains one important motive, which is used

constantly in the movement, especially in transition passages:



The movement is in the third rondo form and its melodies are so clearly distinguished that there can be no problem about the formal outlines. But—and this is one of the details of the work that recommend it to our study—the main theme is not always repeated as it first stood. In one place, there is an extended treatment of the motive quoted above, this standing for the theme; at another place, the violin has a long trill, while the accompaniment takes the theme.

(4) Couperin: "Sœur Monique."
"Les Moissonneurs."
(5) Mozart: Rondo in A minor.
(6) Purcell: "I Attempt from Love's Sickness to Fly."
(7) Beethoven: Piano Sonata, Opus 2, No. 2, *Largo.*
(8) " " Opus 13, *Adagio* (2nd Movement).
(9) " " Opus 13, *Rondo* (3rd Movement).
(10) Rondo in C major.

Chapter V

THE MINUET

THE moment we pushed beyond the short compositions which we first studied, we discovered that the principle of statement, digression, and restatement was increasingly useful to us. Very few compositions, however long they may be, or however clear their separate parts, can quite dispense with this organization. One form, developed upon the simple pattern, which serves adequately to hold together a variety of detail, is known as the "minuet form." It is found in a great many works other than those that are strictly called Minuets. Indeed, it is used so widely that it has seemed advisable to some writers to give this form another name, one which does not appear to limit it so narrowly as does the term "minuet form." The other and more inclusive name that is given to it is "combined forms." We shall see the need of this latter term and exactly what it means.

In many symphonies and sonatas and other compositions in several movements, there is to be found an entire movement called a "Minuet." Sometimes this movement is called "Menuetto and Trio"; and in Beethoven's symphonies and sonatas, as in those of composers who have lived since Beethoven's day, the movement which was formerly called a "Minuet" is often called a "Scherzo" or a "Scherzo and Trio." There are also other names by which the movement is designated.

The form of all of these movements, whatever they are called, is fundamentally alike; and that form, in its simplest terms, may be reduced to two complete three-part-song

forms. In the vast majority of cases, these movements begin with a perfectly clear statement of a melody, and usually this melody is not very long. It is generally repeated. After the repetition, there is a digression, sometimes consisting of material in marked contrast with, and at other times constituting a variant of, what has gone before. Presently, the original statement returns, and in most cases the statement is made perfectly clear to the ear. But in many cases, after this restatement has been unmistakably suggested, some interesting variety is introduced. A recognizable conclusion is reached, and then the whole of the digression and restatement is repeated. Up to this point, we have a scheme which may be outlined as follows: *A, A* repeated, *B, A, B, A*. This part of the movement is usually called the "Minuet."

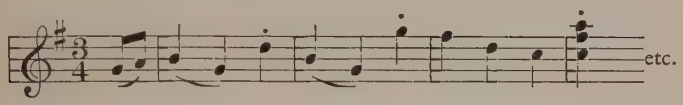
But the whole movement is not yet heard: there follows an entirely new portion, often marked "Trio," which has, in most cases, the same form as that described above. It has three well-marked sections, the last of which is a repetition of the first. The first section is immediately repeated, and the last two taken together are repeated.

Now in the majority of these movements, the whole Minuet is repeated exactly as it was heard at the beginning, except that the repetitions are omitted. In fact, one often finds, in the printed pages of the music, a direction to the players which tells them to go back and play the whole first part over again. This saves printing the part a second time. The words used in giving this direction are "*Da capo,*" which mean, freely translated, "From the beginning." At the end of the first section, one finds the word "*Fine,*" which indicates that the work is to end there.

It should be clear from this description that in the minuet form we have in reality two forms, each quite complete and each usually in three parts. It is this fact which, as was

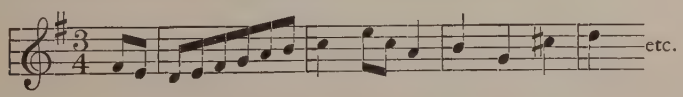
suggested above, has inclined some writers to use the term "combined forms." The form is used in a great many works other than those called "Minuets"; and, like other forms, it is frequently to be found with great variety in its detail. A few examples will help to make the outlines clear, and to show some of the ways in which those outlines may be varied.

We cannot do better than to begin by studying the Menuetto and Trio from Haydn's Symphony in G major, known as the "Surprise" Symphony. This is the third movement of the Symphony. It starts off merrily, with a melody one can hardly help singing:



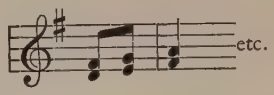
It is as nicely balanced, this melody, as any folk dance. If one takes the trouble to sing it through, he will discover that after singing four measures, he will sing immediately another four that are like the first, but contrasted with them. There then follows a second half of this tune which, though not like the first half, is found to be a very natural conclusion to it. A glance at the printed page would disclose two heavy vertical lines at the point where this first complete melody ends, and, just before those two lines, two black dots. These are indications that this first tune is separated from what follows, and also that it is to be repeated. This is the *A* of the minuet form.

After the repetition of *A*, a new melody appears, a little more smooth and flowing than the first one:



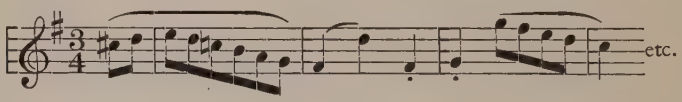
It is drawn out toward the end by a large number of repeti-

tions of a small motive, which is passed about among different groups of orchestral instruments:



The last time this motive is heard, it is growled out in the bass by a bassoon, with a whimsical effect. This is the *B* of our form; and it is immediately followed by the first part, or *A*. We have come to the restatement. But this time the melody which stood at the beginning is elaborated and extended. Presently, after this restatement has been concluded, we find we are back in *B* again; and we hear all of *B* and *A* for the second time. Thus far we may observe that this Minuet is built upon the form described earlier in this chapter.

The Trio is to follow. Though it is shorter than the Menuetto, the Trio has the same form. It begins with a melody that resembles the digression in the Menuetto, turned upside down:



The digression in the Trio sounds so much like the statement at its beginning that one must listen sharply. However, knowing what one is looking for, there will be need of hearing it only two or three times before one can distinguish definitely where this digression begins. The statement recurs after the digression. Here, then, is another three-part-song form. At the end of it, the composer has marked "*Menuetto D. C.*" which means that the Menuetto is to be played again.

The whole of this movement illustrates quite clearly the typical form of a Minuet. Here we find two separate three-part-song forms put together in a scheme which is in itself

a three-part form. An outline of the whole movement would appear as follows:

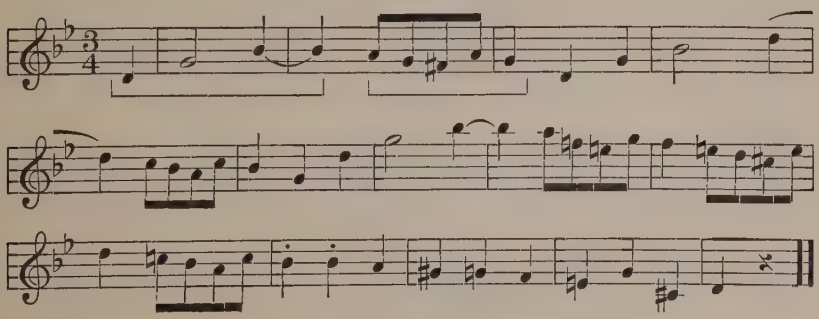
Menuetto: *A, A* repeated, *B, A, B, A.*
Trio: *A, A* repeated, *B, A, B, A.*
Menuetto *da capo.*

Or we might regard the whole movement as a three-part form on a large scale. In this case we should have:

Menuetto (*statement*), Trio (*digression*), Menuetto (*restatement*). An understanding of this form gives us a clue to a very large number of compositions that appear either independently or as parts of symphonies.

Another fine example of this same form is the Menuetto and Trio from the Symphony in G minor by Mozart. It would be well to study this movement immediately after the Minuet by Haydn. It is equally clear and its form may be outlined in exactly the same way. There are, however, differences in detail which deserve study and which are highly characteristic of Mozart's way of handling his material.

The whole Minuet is rhythmically much richer in variety than the Haydn Minuet. Take the first melody alone. In it, one may observe small sections which repeat one another. But within even so small a section as the first three measures one discovers two quite different motives, as indicated in the quotation:



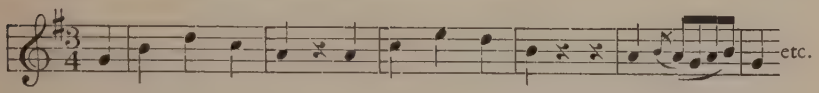
Mozart does not give us a melodic tone on the first beat of every measure, as Haydn is so apt to do; but instead accents, quite noticeably, the last beat of the measure, and ties this tone over through the first beat of the next measure, producing what the musician calls "syncopation." Also, it is to be remarked that the first fragment of melody which is complete and which is immediately repeated is *three measures* long, and not *four,* as is so often the case in Haydn's melodies. Now, complete melodic groups of three measures are much more rare than are groups of four. And three-measure groups, since they are less common in folk music than are four-measure groups, seem less simple and primitive. In this use of three-measure groups, as well as in the variety of the rhythmic material, Mozart here shows himself a much more imaginative and cultivated composer than Haydn in the Minuet from the "Surprise" Symphony.

But there is more evidence here of the same imaginative and skillful workmanship. Even before the whole first section, or the *A,* of this Minuet is finished, one becomes aware that Mozart has ceased to balance similar groups against one another. Rather, he takes the second motive introduced in the first three measures, and repeats it three times in succession and then concludes with a descending-scale passage that is unlike anything that has gone before. Here again one may perceive that Mozart's method of using his material is far more imaginative than is Haydn's, and also that his material is much richer in variety.

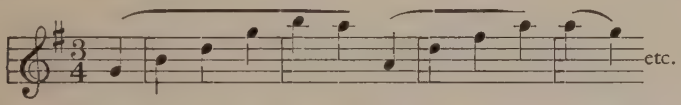
The second part, or the *B,* still further develops this second motive heard in the first three measures. It appears over and over again; but even more arresting is the return to *A.* For Mozart no more than suggests that we have begun a repetition of what was heard at first before he immediately departs into new keys and gives us new melodic substance.

And at the end, very softly, we hear the descending-scale passage in the wood winds and the whole Menuetto ends with what seems to be a slightly altered version of the motive already so frequently used in the movement.

The Trio is by no means difficult to follow. It begins softly in the wood-wind instruments:



One presently discovers that the melody breaks up into repeated and balanced groups of two measures each. It takes three of these two-measure groups to form a whole section. This use of six-measure sections is almost as rare as the use of the three-measure sections we found in the Menuetto. After the first six measures, there begins a kind of duet between the wood winds and the strings, each taking an upward movement:



This passage becomes very important in the digression of the trio. Before the statement is finished, one is reminded of the motive heard so frequently in the Menuetto, for a motive similar to it is given twice. The digression starts in the strings with that short upward passage mentioned above, and here it alternates with an even shorter downward passage in the wood winds. The restatement in this Trio, like that in the Menuetto, is not a mere repetition, for after being established as such it employs new materials and new devices.

The Menuetto, as is to be expected, is repeated in its entirety, and we thus have, in the form of the whole, the same outlines as in the Haydn Menuetto and Trio.

The descriptions of these two Minuets have been intentionally quite detailed. No one could be expected to hear all these details the first time he goes over the movements. Nor could one at first hearing be expected to realize how valuable this close observation is. But we are trying now to see, in so far as it is possible, these compositions through the eyes of their composers and to hear them with a musician's ears. We must begin somewhere to observe with what fineness of detail and carefulness of proportion a really great composer works. We have by no means exhausted all the interest in these works, even in our elaborate observations. Probably no one has exhausted them, and that is one of the reasons why this music grows more interesting the better one knows it.

A summary of what has been accomplished in this chapter will be useful.

1. The larger forms of composition employ the principle of statement, digression, restatement, though details and proportions may greatly vary.
2. The minuet form is commonly made up of two complete three-part-song forms. They are usually called "Menuetto and Trio," or "Scherzo and Trio." Other names also occur. They are arranged in such a way that the whole first part, or Menuetto, is heard after the Trio, thus making of the whole movement a large three-part-song form.
3. Minuets may appear as independent works; but are very often found as one movement of a symphony, or a sonata, or of compositions which are similarly in several movements.
4. The Menuetto is commonly a three-part-song form, and the Trio likewise.

5. In the Minuets by Haydn and Mozart, it is discovered that in both Menuetto and Trio the restatements are not exact repetitions of the statements.
6. The Mozart movement was discovered to be richer in the number of its melodic fragments and more imaginative in the use of these fragments than was the Haydn Minuet.
7. Both movements were in 3/4 time and both suggested dancing.

Assignment I

The Minuet

The following minuet movements deserve to be studied for their form and for the interest in details of treatment. Each must be heard several times, and with each hearing new matters of interest will come to light.

(1) Beethoven: Minuet in G for the violin.

This is a very well known Minuet and is obtainable in phonograph records. Its form is quite clear. There is but little variety in its material and even less imagination in the use of that material. If it is compared with the Menuetto and Trio from the G minor Symphony by Mozart, it will be discovered to have far less musical substance and far less skill in treatment.

(2) Mozart: Minuet from "Don Juan."

This movement is not in strict minuet form; but its form is quite easily analyzed.

(3) Beethoven: Fourth Symphony Menuetto and Trio.

This movement is the third of the four which make up the whole Symphony. It is altogether delightful and, in an arrangement for four hands, not very difficult to play.

The movement furnishes excellent opportunity for the study of Beethoven's first steps in relaxing the stiff outlines of the minuet form.

(4) Beethoven: Eighth Symphony, Menuetto and Trio.

Quite regular in its form and charming in its musical material, this Minuet presents no difficulties. There is the freshness of a spring morning in the Menuetto; and a touch of tender romance in the horn melody of the Trio.

(5) Mozart: Sonata No. IX in A major for piano, Menuetto and Trio.

(6) Sonata No. XII in B flat for piano, Menuetto and Trio.

(7) Symphony in C major, Menuetto and Trio.

(8) Symphony in E flat, Menuetto and Trio.

(9) Beethoven: Fifth Symphony in C minor, Allegro (3rd Movement).

This Allegro is, by all odds, the most important work in the list. It should not be omitted from anyone's musical experience, and certainly it should not be omitted from these present studies. But it were best studied after some of the others, suggested earlier, have become familiar. For this Allegro from the Fifth Symphony is, by comparison, the longest, the most intricate, and the richest in musical interest. Indeed, it is one of the two or three most extended and musically important works of its kind (the others being the Scherzo from Beethoven's Third Symphony and the Second Movement of the same composer's Ninth Symphony).

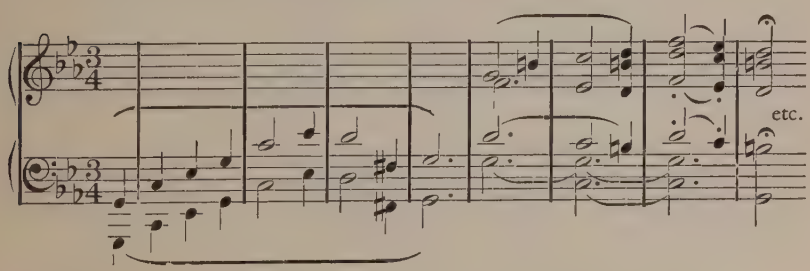
It is often said of Beethoven that he made form the servant of his ideas, a statement that must seem obscure until one knows at first hand some of the changes Beethoven brought about in the whole conception of form. This Allegro is as good a case in point as one could wish. It stands, in the Fifth Symphony, where a Minuet ordinarily stands in the

symphonies of Beethoven's forerunners. It is, in fact, a Minuet, so far as the time scheme (3/4 time) and the broad outlines of the form go. But in spirit and in complexity of materials it is wholly unlike any other Minuet. Its musical content oversteps the limits of the classical Minuet at every turn. The outlines of the older form are here observable, but they have been expanded and altered by the pressure of the melodies and their treatment. The form of this Allegro, though recalling that of the Minuet, is quite unique. It belongs to this work and to no other. That is what is meant by the saying that Beethoven's ideas made form their servant.

The main outlines of the form of the movement are what recall the Minuet. There are two complete forms; the first is repeated after the second. These two forms are not, however, marked Menuetto and Trio. There is no indication to show where the one leaves off and the other begins, except the double bars and the changes of key signature. Moreover, the customary repetitions are here managed in quite original ways.

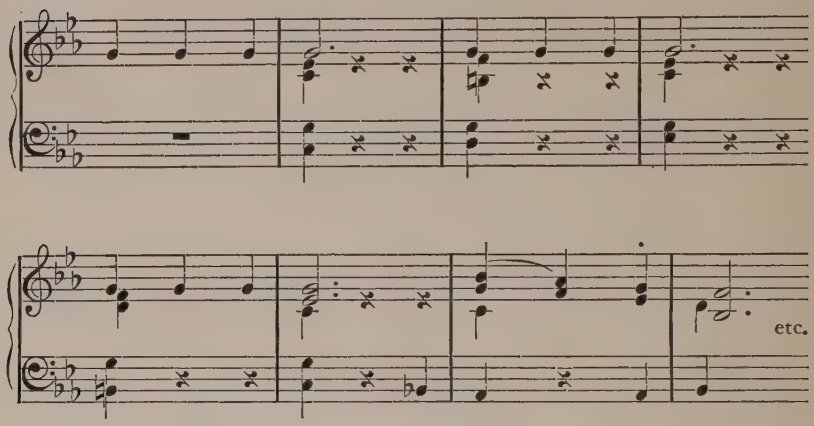
Within these main divisions, there is great freedom of treatment as compared with the ancestral Minuet. Here are some of the salient details in the first section.

A. The first eight measures divide into two equal sections; the latter quite different in substance from the former, but, none the less, complementary to it:



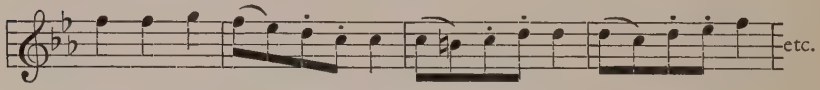
These are immediately repeated; but in the repetition the original first four measures are extended to six.

B. A new, brilliant, assertive melody follows:



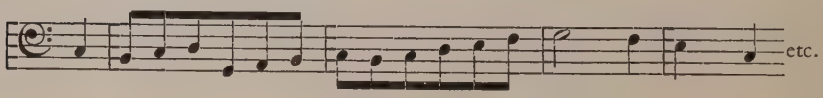
The material of *A* now returns in a new key; and (worthy of careful attention) at its repetition, the first four measures are now expanded to nine. *B* returns, and after it the first four measures of *A*, mingled with the main motive of *B*.

C. Then comes a new, exuberant melody:



This ends in a return to the chief motive of *B*.

D. Now begins what in the Minuet would ordinarily be called the "Trio." This is the second complete section of the whole work. It has but one important melodic detail, which is growled out by the lowest stringed instruments:



There is something defiant (often mistaken for humor) in the melody, almost like a threat. Its vigor is soon spent: it becomes more and more faint, until, dropping steadily down the scale, it carries us back to a restatement of all the earlier part of the movement.

A, B, C. All the first part is repeated but with striking changes in the instrumental presentation of the details. All is mysterious and veiled at the outset; indeed, the repetition never reaches the vigorous sonority of the original statement.

E. A coda concludes the work. But there is no definitive ending. We are carried over into the following movement on the impulse of repeated drumbeats and the reiteration of a single fragment torn from the opening measures of the work.

: A, : B, A, B, A, B, C,
Trio 1 melodic detail -
A, B, A (in mat), B coda

Chapter VI

THE VARIATION FORM

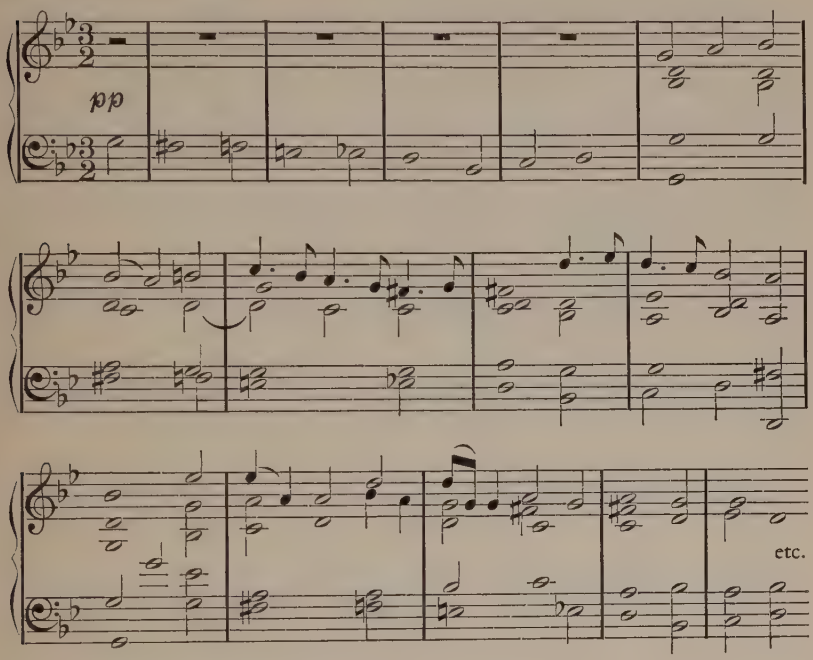
THE form of those compositions which are called "Theme and Variations" is almost as simple as a form can well be. It is what the name suggests: a melody repeated as often as the composer wishes, and at each repetition modified in some way. Music's first law of form is here completely satisfied. But the repetitions are saved from monotony by changes which, while they are not real digressions, are designed to add variety and fresh interest as the repetitions proceed. Nothing could be simpler in plan. It suggested itself very early to the composers who were the first to try writing works of any length for instruments. By this means they achieved a unity and a diversity without any elaborately planned or carefully designed musical architecture.

One plan, developed when instrumental music was still in its infancy, provided for repetitions of a melody in the bass or elsewhere; while, above it or below it, different musical patterns were added. In the first experiments, the original theme was most frequently in the bass and this kind of variation was given the name "ground bass," or "divisions on a ground." "*Basso ostinato*" or "obstinate bass," the Italians call it. At one time, the adding of melodies to a "ground" was a very popular musical diversion, especially among singers. The "ground" would be carried by one singer or group of singers while others extemporized additional melodies, "adding a descant to a ground."

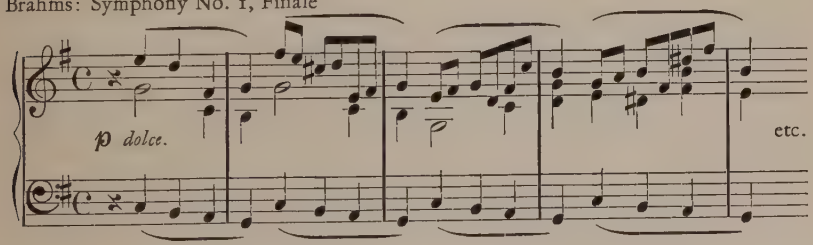
Some sets of variations on a "ground" have great charm and are full of ingenious experiments. The principle is clear

even to the eye in the following examples. If they can be played, so much the better:

Purcell: 'Dido and Æneas'



Brahms: Symphony No. 1, Finale



Two important developments upon this simple plan of the "ground bass" are the variation forms known as the "Passacaglia" and the "Chaconne." In these forms is to be found some of the greatest music ever written. They are not easy

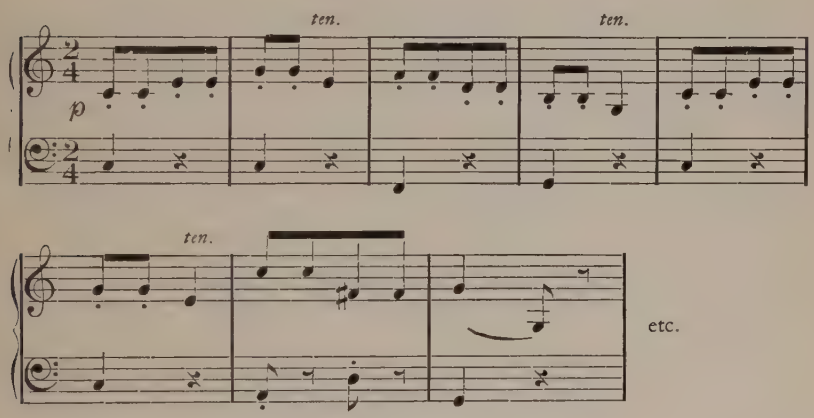
to distinguish, one from the other, even to the trained ear. And, moreover, descriptions of them are confused and confusing. "The only material difference," says W. Barkley Squire, in Grove's *Dictionary*, "between the two seems to be that in the Chaconne the theme is invariably kept in the bass while in the Passacaglia it is used in any part, often so embroidered . . . as to become hardly recognizable." One of the greatest of Chaconnes is that by Bach for the violin alone.[1] Beethoven in his Thirty-two Variations in C minor for the piano also uses this form.[1] Of the passacaglia form, there is no greater example than that of Bach in C minor for the organ. These extended works are not recommended for a first study of the variation form. On the other hand, like all great music, they are certain to reward those who will attentively study them. If they are to be heard, they deserve that the hearer should know as intimately as possible what he is hearing.

The most familiar kind of variation is that which presents a melody and then brings changes to bear upon it. The possibilities of these changes are almost infinite. No rule can be stated to cover them. Sometimes the melody is but slightly altered and tones are added which are gracefully decorative; at other times, the melody is made to disappear completely in the developments which the composer has drawn from it. Often only the harmony of a theme is taken as a basis for the variations. Often the rhythm and the tempo are changed as well as the melody and the harmony. The inventiveness of a composer who would write a set of variations upon a theme is put to the test at every moment and only the limits of his imagination can determine the limits of the possibilities in his theme. A series of variations like those of Beethoven in the Piano Sonata, Opus 111, or of Brahms upon a theme of

[1] Available in phonograph records.

Paganini, contains much that no one but Beethoven or Brahms could have found in the themes chosen; and these variations, rich in interest at every turn, are at the end no less resourceful than at the beginning.

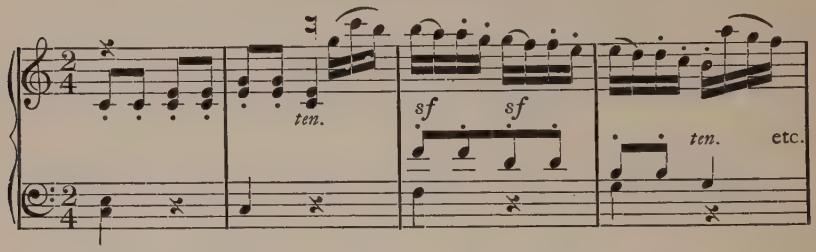
We should be wise to begin with a set of simple variations, such as those that make up the Second Movement of Haydn's Symphony in G major, known as the "Surprise" Symphony. Not only are these variations easily available for study, but they acquaint one with some of the more usual ways in which a theme may be varied. Here is the theme, simple as a folk tune:



This first section of eight measures is immediately repeated very softly, and at the end of the repetition there is a sudden loud chord. Haydn is reported to have said of this chord, "That will make the ladies jump." This is the "surprise" from which the Symphony is nicknamed. Another eight measures follow the "surprise," and these are repeated with changes in the instrumentation.

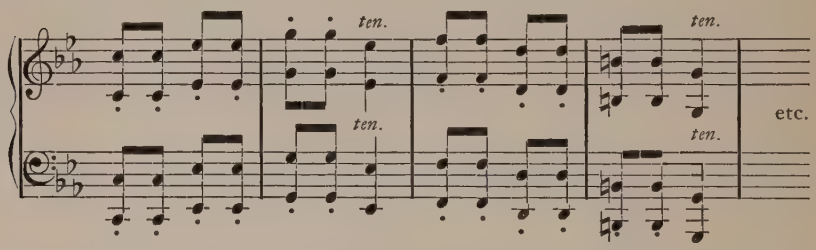
Immediately begins the first of four variations. At its outset, one detects no difference from the original, but we

have not passed the second measure before there begins in the violins a gracefully flowing melody added to the theme:

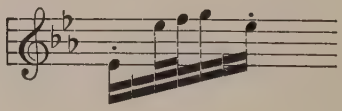


This adding of a new melody to the original one is the chief point of interest in the first variation.

But in the second variation there is more than one new detail to interest the attention. It begins quite loud in a minor key:



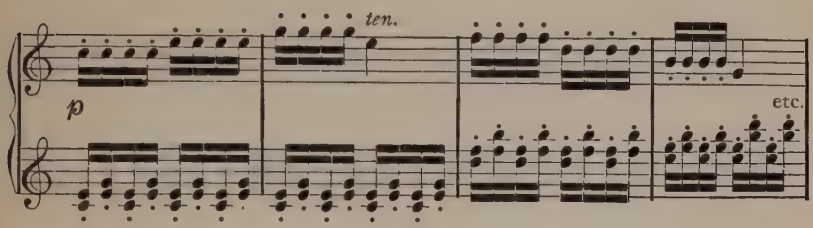
Presently, in sharp contrast, there is a sudden change to a conclusion in the major, played very softly. This is repeated. Then begins a stormy passage of rapid scales moving downward, each concluded by a pert little figure of five notes:



This figure presently detaches itself from the scales and occupies, alone, four entire measures. Shortly after an ascending

scale, the violins alone delicately extend the melody into a transition which leads to the third variation.

Now, in Variation Three, the original melody is heard in rapidly repeated notes played by the oboe, accompanied by the violins:



After eight measures, the melody goes forward in the strings; and again, as in Variation One, a new melody is added, this time in the flutes and oboes. This new addition is the one most beautiful detail in the whole movement. To attempt a description of its many whimsical and ingenious turns would involve quoting the variation at length. Not quotation on paper, but a repeated hearing of it, will bring its charms into view.

Without preparation the fourth variation begins boisterously. The original melody is present throughout, though sometimes almost buried under new figures in the violins and emphatic chords in the basses. Loud passages alternate with soft ones until a striking climax is reached. Then, quite plaintively, the original melody begins again, now over a very softly played chord which seems to take us into new harmonies. But this fresh beginning is the beginning of the end; the movement concludes softly with a reminiscence of the opening measures of the theme.

Simple though they are, these Haydn variations are quite perfect. The form hardly admits of a highly emotional content: imagination, rather, and skill, ingenuity and resource-

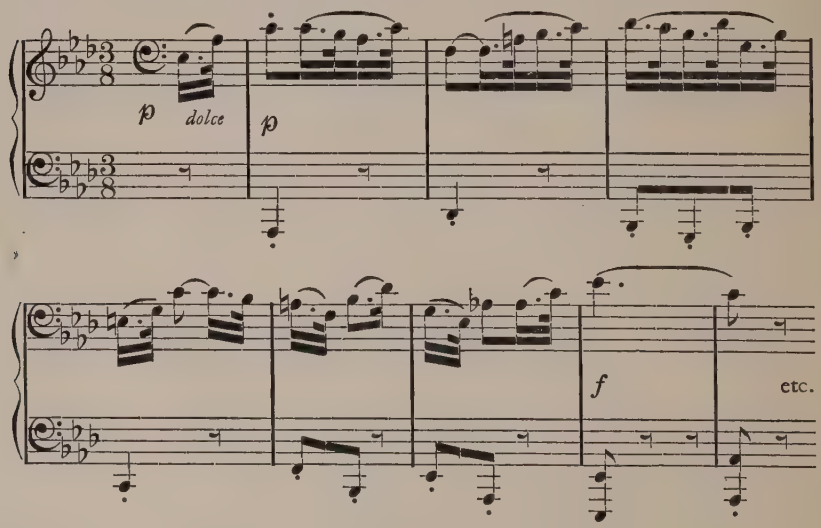
fulness are demanded by the variation form. In studying these works, one enters the "workshop of genius" and observes the composer turning his material about and bringing to light changes which add to its interest but yet do not wholly lose it to view. There is no other kind of composition in which the inventiveness of the musical mind can be so easily studied as in a theme and variation.

Assignment I

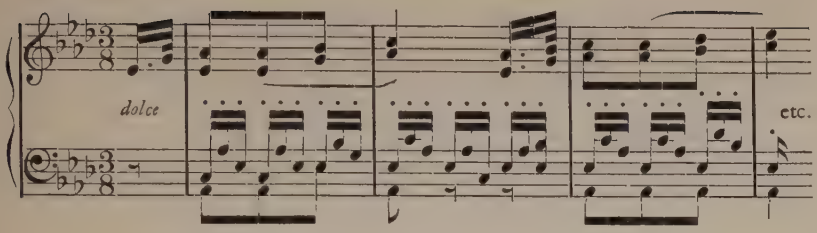
The Theme and Variations

(1) Beethoven: Fifth Symphony, Andante con moto (2nd Movement).

This movement is a set of variations upon two songlike themes. They are both stated at the beginning. The first is one of Beethoven's most widely known melodies:



After some extension of this melody, the second of the themes which are to be varied is heard:



This theme is continued with much emphatic statement until, finally, it dies away into a succession of very soft, sustained chords. The first variation begins immediately. In it, the first melody is broken into gently flowing figures. Likewise, the second theme is varied by a new accompaniment and new instrumentation.

The progress of these variations is not difficult to follow. There are many fine passages that repay repeated hearing. One of the most charming bits in the whole movement is the portion near the end where the pace is quickened and the solemn theme is given a whimsical turn.

(2) Beethoven: 32 Variations in C minor for the piano.

An excellent record of this complete work, made by Rachmaninoff, is available. The variations are developed as a Chaconne; the harmonies remain unchanged throughout the whole composition. The theme is but eight measures long. If one has the notes before him as he hears the work, he will understand better the wealth of devices with which Beethoven has varied the stern melody. The chords are broken into arpeggios, sometimes in one hand, then in the other. There are passages of great brilliance; others, very tender and lyrical. Often two or three variations are variants of the same device. In one variation, a simple fragment of the melody is passed from octave to octave down the length of the keyboard. Dashing scales, mysterious chords, vigorous rhythmic patterns, have each a place in turn. The

whole is an illuminating study of the composer's inventiveness and resourcefulness.

(3) Schubert: Quartet in D minor, Andante con moto (2nd Movement).

The theme of this movement is taken from one of Schubert's famous songs, "Death and the Maiden." The variations are like commentaries on this pathetic melody. They need no description. A phonograph record of part of the movement is available.[1] The theme, two variations, and the final page are recorded.

(4) Handel: "The Harmonious Blacksmith."

(5) Schubert: Impromptu in B flat major ("Rosamonde").

(6) Haydn: Variations in F minor for the piano.

(7) Beethoven: Piano Sonata, Opus 26, 1st Movement.

(8) Piano Sonata, Opus 14, 2nd Movement.

[1] Since this was written a complete recording of this movement has appeared. It richly deserves study.

Chapter VII

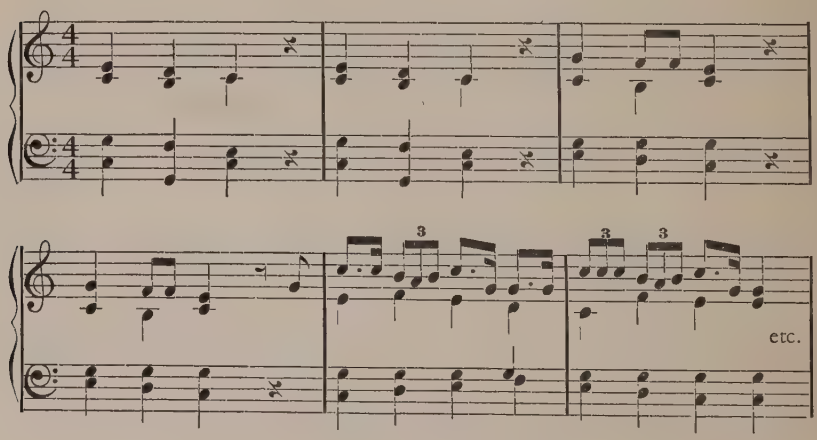
HOMOPHONY AND POLYPHONY

AT ALMOST every moment in nearly all the musical examples we have thus far studied there has been a melody. With few, if any, exceptions, those melodies have been accompanied by chords heard either as several tones sounded at once or spread out, one tone after another, in some kind of accompaniment figure. The larger share of music, with which most persons are commonly acquainted, is composed in this style—a melody supported by chords. The melody is the chief object of interest; the harmonies are subordinate to it. To be sure, there are compositions of this sort in which the richness or the strangeness of the harmony arrests attention. There are compositions distinguished for the beauty of their harmony. There are some whose melodies seem to be derived from, or to be the result of the harmony, rather than independent of it. But such instances are still examples of harmonically accompanied melodies; all compositions so written are said to be "homophonic," or single-melodied.

Homophony, then, is a musical style in which a melody appears, either singly or accompanied by chords. The musical forms which we have analyzed (and some yet remaining to be studied) are known as "homophonic forms." This does not necessarily mean that there is but one melody in each of these forms. We know the case to be otherwise in the rondo and minuet forms. But it does mean that at any one moment in these forms there is typically but one melody and its accompanying harmonies.

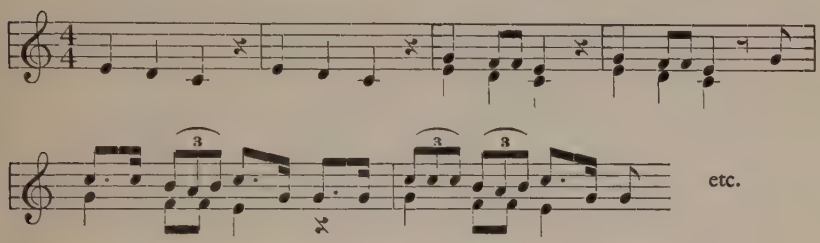
There is another kind of writing, rich in interest and in its artistic development, much older than the homophonic style. In it, melody is accompanied, not with harmony, but with other melodies. At the same moment, two or more melodic fragments are to be heard. In contrast with homophony, this latter style is many-melodied. Not, be it understood, many melodies heard one after another, as is the case in the rondo, but many melodies or melodic fragments—two at least—heard simultaneously. The whole texture of such writing is melodically alive: there is no filling out of chords for their own sakes. This style is known as "polyphonic," or many-melodied writing. Polyphony is melodically accompanied melody. It is defined as two or more mutually independent melodies heard simultaneously.

A simple though crude illustration of these two kinds of writing may be developed upon the familiar tune, "Three Blind Mice." Homophonically, that tune would appear merely supported by chords:

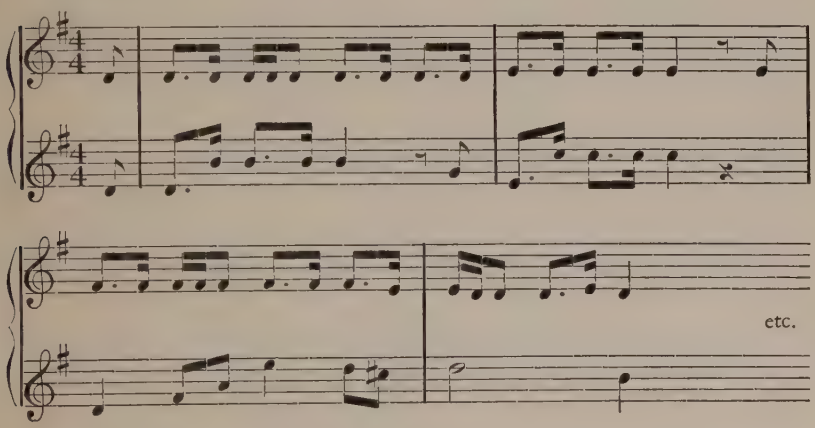


But, as it is most commonly sung (whenever it is sung at all), this tune is accompanied by itself, the accompaniment

setting in two measures after the tune has started. Here are, to be sure, not two separate melodies heard simultaneously; but it cannot be said that one of these parts is less a melody than the other:



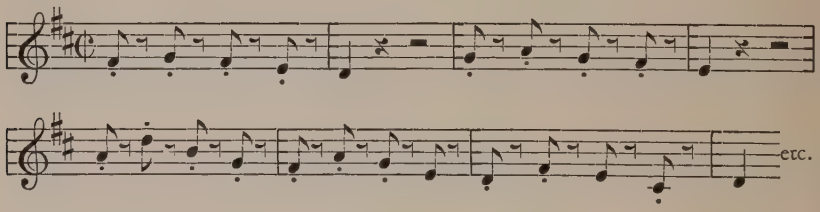
The two tunes, "The Spanish Cavalier" and "Solomon Levi," fit together polyphonically. Each is commonly heard in homophonic style:



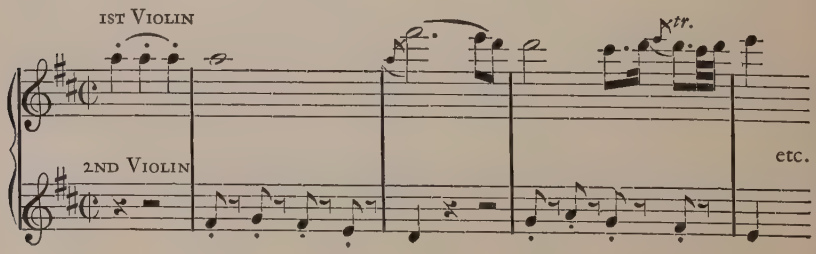
These examples but crudely show the distinction between homophonic and polyphonic style. Once it is realized, however, that the whole texture of a composition may consist of independent melodies, it is possible to imagine how rich in interest a work may be when the melodies themselves are noble and refined and when they are combined with skill

and imagination. The great examples of polyphonic writing have precisely these qualities.

Polyphonic music is often found difficult to grasp by those who have had but little experience with it. One reason is that it is more intricate than most works in the homophonic style; there are more details of interest to seize the attention at any one moment, and, until one is a little accustomed to the style, one may lose the connections and the relations between the sections of such a work. It is advisable, consequently, to begin with fairly simple examples, and to carry over to more complex works the capacity acquired in the study of the simpler ones. There is a movement of a Quartet in D major by Haydn in which one finds two perfectly independent and quite charming melodies played together. The movement is begun by one of these melodies presented with appropriate harmonies. The tune is so marked in its folk-dance rhythm that it is easily distinguished and remembered:



Immediately it is finished it begins again, this time accompanying a new, flowing, graceful tune played by the first violins:



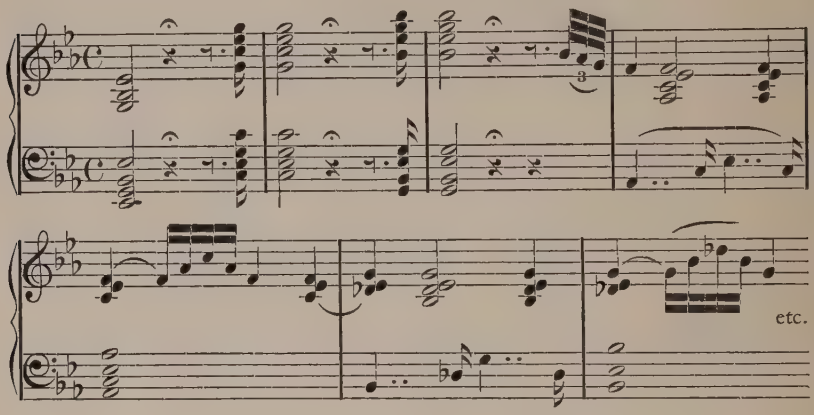
Later in the movement there are digressions and transitions. But these two melodies, combined as before, frequently return, and the movement ends with a statement of the first melody repeated as a coda.[1] This work repays frequent hearing. It represents polyphonic writing only in a few fragments, and it is not to be taken as a great example of that style. It is, however, infinitely more imaginative in its musical substance and in the ingenuity of its combinations than the crude illustrations proposed earlier in this chapter, and it is music worth having in one's familiar stores.

More complex and more serious are the movements of the Concerto in D minor for two violins, by Bach.[1] Here is music of the finest sort, infinitely worth the pains it will take to observe the polyphony which it employs. In each movement, there are at least two well defined melodies, each repeated before the movement is over. One of the violins begins, in each case, announcing a striking melody. It is accompanied by a string quartet. After the first violin has completed the melody, it is taken up by the other solo instrument. There are frequent digressions; and it will be discovered that fragments of the chief tunes are discussed by the violins, either separately or jointly. At one moment, there may be heard what is to be described as a kind of dialogue—"sweet converse"—between the solo instruments. Now and again there are passages which seem intended to remind one of the main melodies, but which avoid exact statements of those melodies; and at certain places, after a full-intentioned conclusion has been suggested, the chief melodies burst forth again with fresh vigor. It is almost inexhaustible in its interest, this Concerto, and no one with musical inclination can afford to be ignorant of it.

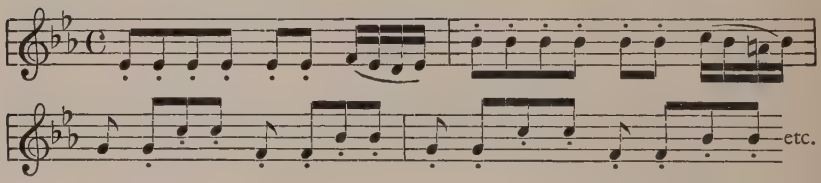
One of the most admired pieces of polyphonic writing in

[1] Excellent phonograph records are available.

a merry mood is the Overture to Mozart's Opera, "The Magic Flute." The larger part of this Overture is in the polyphonic form known as the "Fugue"; and no one could find a more inviting introduction to this form than that contained in this Overture. It begins with solemn chords and some moments of graceful, plaintive melody:



Then it draws up and comes to a pause, whereupon a very jolly, quite irreverent little tune begins in the violins. It sparkles with merriment and is so individual that one cannot fail to recognize it in its many later disguises:



Immediately the violins finish this tune, it is taken up by the second violins and soon by other instruments. It is passed about from one group of instruments to another. It is given in fragments. It sometimes appears with little additional flourishes. But always it is unmistakable. The solemn chords of the melody of the opening section return, but are

again abandoned for the gay humor of the chief subject. This Overture, like the double Concerto of Bach, richly rewards all the study one may give it.

Much of the greatest music in polyphonic style is written for voices and is without instrumental accompaniment. Such writing is spoken of as "*a capella*." Indeed, polyphonic choral music was developed in an immensely extensive literature long before instrumental music, or even instruments, as we know them, were more than in their infancy. During at least two centuries before instrumental music began to occupy the serious attention of any important composer, the Roman Catholic Church used and encouraged the composition of *a capella* choral music for its religious ceremonies. In those two centuries, there was written, chiefly as an accompaniment to the church services, a very large amount of polyphonic music of a serious, exalted character, appropriate to the ecclesiastical purposes for which it was designed. Much of this music still remains unapproached in beauty and nobility by the compositions of any subsequent writer. Unfortunately, it is seldom to be heard in concert, and it is almost a sealed book to most modern audiences. In some measure, this omission may be compensated for by certain examples available on phonograph records. We must not fail to study at least one or two such examples, if we are not to leave an important area of polyphonic music entirely unexplored.

A Motet by Gabrieli (1557-1613), called "Filiæ Jerusalem,"[1] illustrates some of the great beauties of the older vocal polyphony. Each of the four voices carries an independent melody. All the voices weave together a musical

[1] Now withdrawn from the Victor catalogue; but will be supplied upon request to the factory (Educational Department).

texture, rich, varied, expressive. At the beginning, a single voice announces a striking phrase; presently, another voice accompanies the first; and shortly the original phrase is again heard in a new voice: this time it is expanded and enriched. As the work proceeds, new melodic strands appear; frequently they are passed from one voice to another. Seldom is a cadence ending allowed to interrupt the flow of melody. In two places, the cadence is approached; but, just as it is due, a new melody attracts attention from the suggested close. The separate melodies and their skillful interweaving reflect the spirit of the text, changing from the solemnity of the first phrase to the exultant "Hallelujah" of the conclusion.

Another Motet, "Exultate Justi," by Viadana (1564-1648), repays close analysis. This is written in a style almost like our modern hymns—four voices with a single predominant melody. In it, there are fine polyphonic passages. The nature of the setting corresponds to the changes in the text. A comparison of this example with the foregoing Motet of Gabrieli will show which way the wind was blowing at the end of the sixteenth and the beginning of the seventeenth centuries. Polyphonic elaborations were being supplanted by a simpler homophonic style.

By all odds one of the most impressive examples accessible is the "Popule Meus" [1] of Palestrina (1514-1594). Here the greatest master of church polyphony is writing at his simplest and purest. Two choirs alternate in solemn chant. The phrases are mainly stated in four-part harmony, but at the end of each there is a cadence contrived of the most exquisite polyphonic weaving of the voices. The same composer's "Gloria Patri" is also obtainable. His chief melody has been paraphrased into a familiar Easter hymn. In this "Gloria,"

[1] Victor Record.

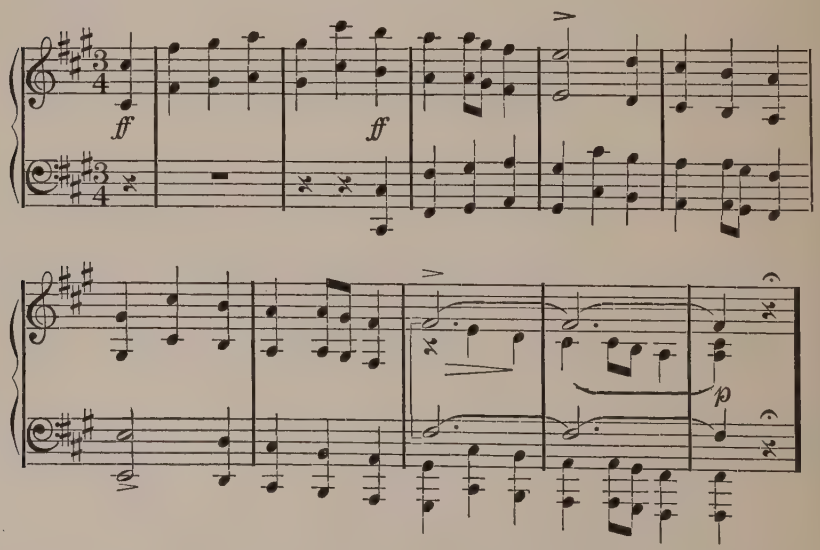
as in the "Popule Meus," two choirs sing alternately. In any guidebook for the use of travelers toward the appreciation of music, these examples will be heavily underscored.

One needs no wider acquaintance with polyphonic writing than these examples provide to realize that a rich variety of expression is to be found in this style. Contrary to an impression which the inexperienced listener frequently forms, polyphonic music is not more austere or incomprehensible than are many examples of homophonic style. Contrast the "Magic Flute" Overture with the Palestrina Motet, and you will see as wide a range of musical expression, as great a difference in intention and impression, as music will anywhere reveal. And certainly no one with ears can fail to "understand" the melody of the Mozart Overture, nor could he call it "cold," "mechanical," or "forbidding." This needs to be said because popular superstition holds otherwise. But it is nevertheless true that polyphonic writing, taken by and large, is found in works of a serious, even profound, character. Most great music, whether it be polyphonic or homophonic, is serious music. Most great poetry is serious poetry in the same sense; and great painting and drama are, in the main, serious too.

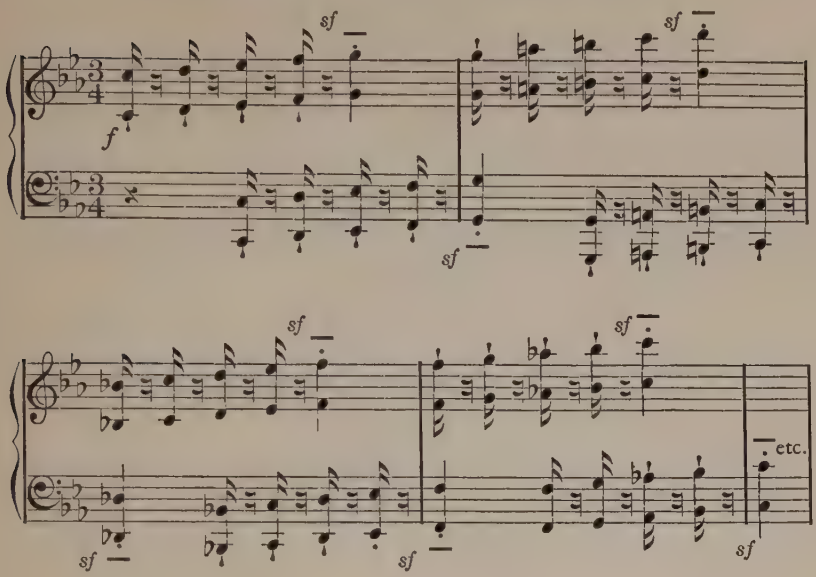
Polyphonic writing becomes clear as one becomes more aware of some of the usual ways in which a composer effects the combination of his melodies, and of the devices he employs for making the whole texture intelligible. Not every two melodies may be fitted together in a satisfactory polyphonic association. The melodies so to be treated must make certain relations with one another. To foresee these relations and to bring about an agreeable result the composer needs no small degree of skill. Now, although two, or ten, melodies may be fitted together, the result is wasted unless

in some way the human ear can grasp the separate melodic lines and catch the significance of the combination. The ear must be alert, and the composition coherent. An alert ear results from experience with the processes by which the coherence is effected.

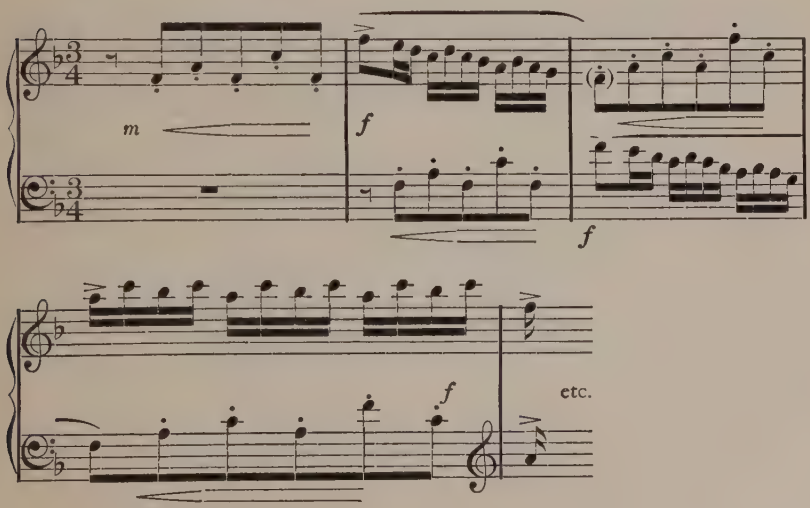
One of those processes is to accompany a melody by itself, the accompaniment being delayed so that it begins and follows the original statement at some interval behind it. This process is called "canon" and is illustrated in the example of "Three Blind Mice" quoted at the beginning of this chapter. Looked at carefully, this example will make the scheme of combination clear. Two measures behind any part of the first statement of the tune is the same detail in the second voice. Another instance of the same device is found in one of the little pieces that go to make up Schumann's "Papillons":



Another example is taken from Beethoven's Variations in C minor:



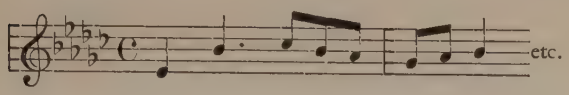
And this beginning from a Bach "Invention" is strictly in canon style. The left hand, a measure late and an octave lower, is doing exactly what the right hand has done earlier:



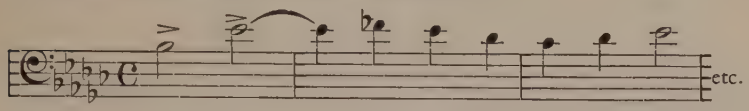
In all these examples the accompanying voice began on the same tone as the first voice or on a tone an octave below it. This, however, is not always the case in canon. The second voice may begin on a tone one step above that on which the first voice began, or upon the second above it, or the third or fourth, or at any other interval. In this way, we get what musicians speak of as a canon at the second, or at the third, or at the fourth, and so on. Examples of all these, and many other kinds of canon, may be found in the great set of variations by Bach known as the "Goldberg Variations." More pedantic examples are to be found in the two volumes of canons by A. Klengel.

A canon, it will be seen, is a style of writing in which the second voice (or other voices) imitates strictly the first voice. Now this process of imitation need not be carried out so strictly; though when it fails to be "strict," it ceases to be a canon. An imitation of any fragment may occur anywhere in the course of polyphonic work; and such imitations may be strict or free, the passage exactly repeated or repeated merely in substance and with marked changes. Sometimes a whole fragment is turned upside down or "inverted"; sometimes it is stretched out by lengthening each note so that the passage takes more time for performance than in its original form. This process is called "augmentation." The reverse of augmentation, the note values being shortened, is called "diminution." Here follow a few examples of such devices. They should, of course, be heard; and, at best, heard in the entire work from which they are taken; but if the work cannot be played, the eye can catch what is important in the processes illustrated.

Subject of Fugue in E flat minor from "The Well-Tempered Clavichord," Vol. I, Bach:



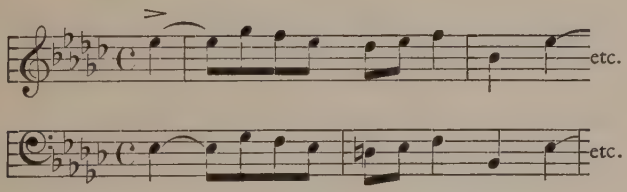
The same subject in augmentation:



Subject of Fugue in G major from "The Well-Tempered Clavichord," Vol. I, Bach:

The same subject inverted:

The first of the following fragments is imitated in the second:



Certain kinds of composition are wholly polyphonic. In others, polyphony may or may not be used. It is a rare work in any extended form that does not employ polyphony to some extent. Indeed, melodic vitality in the inner parts of even such works as are in the main homophonic is rarely neglected. Of those forms which are polyphonic throughout, the most important in instrumental writing is the Fugue; and in vocal writing, the Madrigal and the Motet.

Chapter VIII

THE FUGUE

THE Fugue is the chief polyphonic form. This means, first, that it is melodic in every part, and, second, that it is fundamentally an orderly plan for presenting musical thought. We have in the Fugue combinations of melodic lines, each independent in interest; and we have an established scheme upon which the work is constructed. Like the rondo form or the minuet form, the Fugue has its established outlines; like those other forms, too, the Fugue is capable of the greatest variety of treatment. It may be quite strict—mathematical even—or it may be free.

There is but one important reason for studying this form —the same reason we have had for studying other forms. Many of the greatest works in the whole treasury of music are in the fugue form. If we have some sense of it, we are a little better able to hear these works in their own terms than if we are quite ignorant of the ways in which they are written. It is not difficult to understand the Fugue in its simple outlines. In its own way, it is subject to the principle of statement, digression, and restatement. Each of these persistent details of form has, in the Fugue, its own peculiar features, and they are not hard to distinguish.

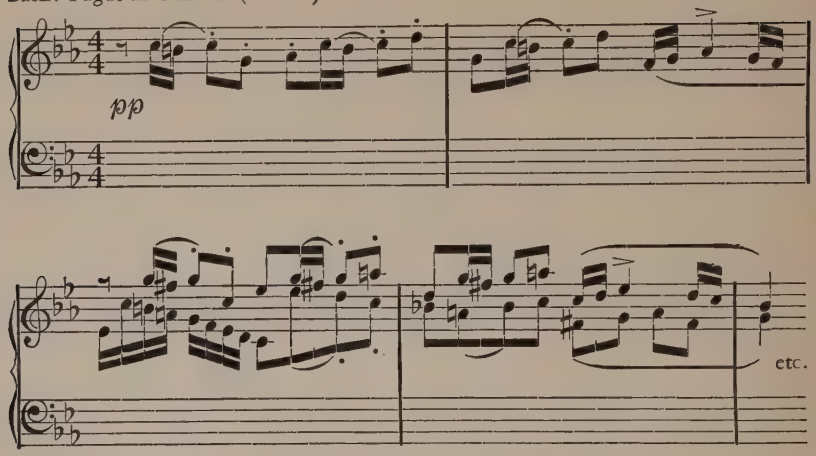
The Fugue begins with a statement of a melody—"subject," it is called—in a single voice. This statement is unaccompanied and appearing thus by itself, the subject gets the undivided attention of the hearer. It is well that this is so, because the subject is to be the chief concern of the entire Fugue. If we lose the subject, we miss the whole text of the

Fugue. It is to be stated and restated in the course of the work, and to be taken to pieces and turned about in a great variety of ways. So it is important that it be remembered. Consequently, at the outset of any study of a Fugue, it is wise to hear the subject several times before one goes on to what follows. Since, too, the Fugue subject is to be the whole center of interest throughout the work, it should be of such a quality as to seem worth all the pains that are to be spent on it. Good Fugues have good subjects; most of them, memorable subjects. If one is so fortunate as to be able to play them (or to have at one's command someone to play them for one), one will find an hour happily spent in playing the subjects of the Fugues in "The Well-Tempered Clavichord," by Bach. In this work is to be found a large number of the finest Fugues ever written. To hear no more than their subjects is an illuminating exercise in the cultivation of musical good judgment.

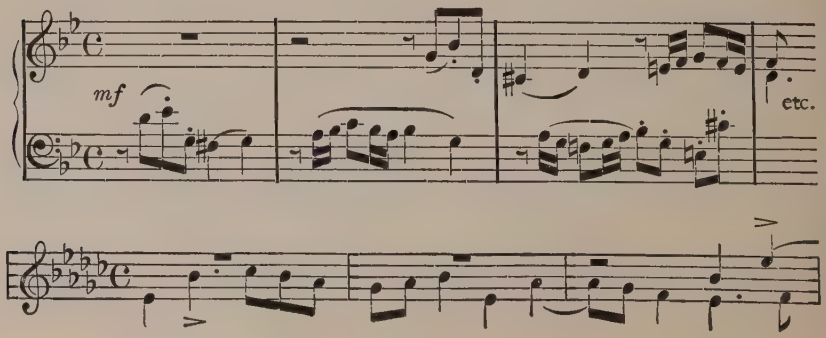
But to return to the form of a Fugue. The subject finished, the same melody is immediately taken up by another voice at a different pitch. When this form was in its infancy, its composers seemed to feel that the entries of the subject were "flying," one after the other, and it was for this reason that they gave the form its name. The word is derived from the Latin "*fuga*," or "flight." The second statement of the melody is called the "answer." While the answer is being stated, the first voice accompanies it with a new melodic fragment called the "countersubject." Here is an illustration of these details: [1]

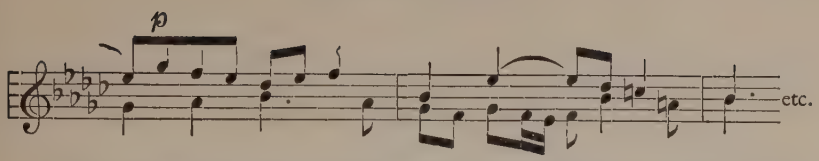
[1] This Fugue is used here for illustration because, for one thing, an arrangement of it is available on a phonograph record. This arrangement, unfortunately, destroys almost completely the beauty of the Fugue; but it will help those students who do not play to obtain a sense of the chief features of the Fugue. Greatly to be preferred, of course, is a performance upon the piano, where the Fugue is to be heard much more nearly as it was originally intended than in the recorded version, which is played by three different instruments.

Bach: Fugue in C minor (Book 1)

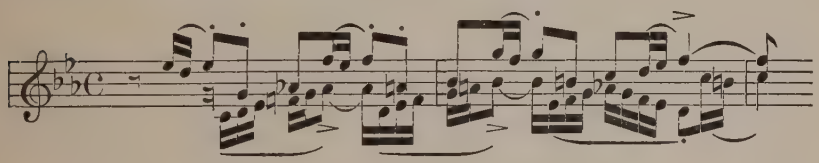


All Fugues begin in this way. The statement of the subject is at once reinforced by the answer, which restates the melody with a certain variety both in key and in the new effect of combination with the countersubject. Here is our familiar process of repetition; but repetition of a very special sort, and repetition that is varied. The beginnings of one or two other Fugues will make this traditional process clear. The first of the following quotations is from the Fugue in G minor in the first volume of "The Well-Tempered Clavichord"; and the second, from the E flat minor Fugue in the same work:

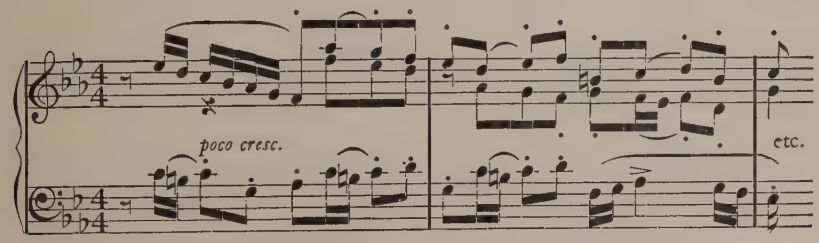




After these first two statements of the fugue melody, there often follows a short passage constructed either of new material or of fragments of the subject or countersubject. This is called a "codetta." Its purpose is to prepare for another new entry of the subject. In Fugues of but two voices, the codetta is, of course, not present. In other Fugues—those of more than two voices—the codetta may be omitted. The conditions which make these exceptions possible need not concern us. The codetta is in most Fugues important and its absence is conspicuous. Here is the codetta of the Fugue in C minor. These measures follow immediately after those quoted in the first example of this chapter:



At once, another voice takes up the subject, accompanied, as a little close examination will discover, by fragments derived from the countersubject. For instance, the descending scale passage is already clearly present in the countersubject, and so are some of the other details of this accompaniment to the second entry of the subject:



Before we go farther, it must be realized that there are now three separate strands of melody proceeding together. If each of these lines were played by itself, there would be no doubt as to its melodic character. They are, however, all based upon the subject and countersubject. This Fugue uses but three voices; and at the beginning of the ninth measure, where the third voice finishes the subject (at the end of the example above), all three voices are under way. If, now, one will look through the remainder of the Fugue, one will see that there are three lines of melody at almost every point. In a few places, one voice is temporarily dropped out, probably to secure variety. A careful study of the printed page will also show that there is not a measure in which some part of the originally heard melody is not present. The Fugue expands, develops, elaborates this subject matter. It may seem that measures thirteen and fourteen are exceptions to this statement, but they are not. The scales are here proceeding up instead of down, as did the scales at the beginning of the countersubject. The origin of the other material in these measures is found in measure seven.

As this Fugue is heard, the fact becomes increasingly apparent that it is wholly a development from the materials originally stated in the first few measures. It is not a scattered, diffuse assemblage of many different details; it is the concentrated, unified discussion of but a few details. More than this is apparent to the ear. The Fugue gathers interest as it proceeds: it moves uninterruptedly to a climax. One gets from it an impression of irresistible movement forward toward a goal which, once reached, is perfectly and completely realized. It is this effect that is the greatest glory of the fugue form—its single-minded concentration upon a fecund idea and its accomplishment of an objective inherent

in that idea. It cannot, of course, be demonstrated on paper; it must be felt. But the experience of the vast majority of those who have achieved an intimate acquaintance with the great Fugues in the literature of music supports the conviction that the Fugue at its best is a powerful, dynamic, intensely emotional form.

Assignment I

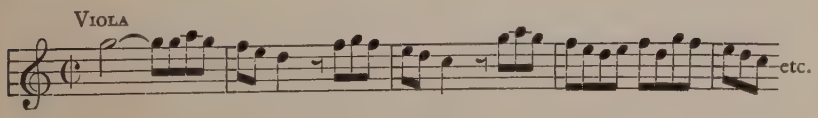
The Fugue

A number of Fugues should be heard several times. At each rehearing, a count should be made of the entries of the subject that are observed. This attempt to determine the number of times the subject enters will sharpen the attention. More, perhaps, than any other form, the Fugue exacts an active attention to its details. Besides these entries of the subject, the ways in which the fragments of the chief materials are used either in whole or in part should be noted, and also the presence of any new material. The following two Fugues are available on phonograph records:

(1) Mozart: "The Magic Flute," Overture.
(Already described in Chapter VII.)

(2) Beethoven: Quartet, C major, Opus 59, No. 3, Last Movement.

This is one of the most exciting of all Fugues. It is not difficult to follow, because the different instruments give the entries of the subject individual tone-color. The subject begins as follows:



No student of music can afford to be ignorant of some of the Fugues in "The Well-Tempered Clavichord." None of these (except the one studied in the chapter) is as yet available on a phonograph record, and their performance on the piano must be left to a competent pianist. But in case there are any means available for hearing them, they should be studied carefully from the printed page, until all that the eye can discover of the subject, its entries and the ways in which it is stated as a whole or in fragments, is familiar. The Fugues of "The Well-Tempered Clavichord" have recently become almost popular on the programs of concert pianists. It may be possible to hear some of these Fugues in a public concert and, if so, a careful preparation by preliminary study would be a great advantage.

Other important Fugues, for the study of which provision might well be made, or which may from time to time be heard in concert, are the following:

(3) Händel: "The Messiah," Final Chorus.
(4) Parker: "Hora Novissima," Chorus "Urbs Sion."
(5) Bach: Organ Fugues in G minor and F major.
(6) Beethoven: Third Symphony, Last Movement (containing two Fugues).
(7) Piano Sonatas
(*a*) Opus 101, Last Movement.
(*b*) Opus 110, Last Movement.
(8) Mendelssohn: Fugue in E minor for the piano.
(9) César Franck: Fugue from the "Prélude, Chorale, and Fugue."

Chapter IX

THE SUITE AND THE SONATA

THE words "Sonata," "Symphony," "Concerto," "Quartet" appear commonly on the programs of the best type of instrumental concerts. Pianists, violinists, 'cellists, and other soloists are found offering Sonatas as a part of their programs. Orchestra programs include Symphonies; and those of the string quartets contain works called simply Quartets. Soloists performing with an orchestra frequently present a Concerto. The meanings of these words have much in common. They mean, in fact, almost the same thing in so far as they refer to a musical form. For the general outlines of the Sonata and the Symphony, the Concerto and the Quartet (and works given several other names) are identical. The words indicate, usually, the instrument or combination of instruments for which a particular work is written. Symphonies are ordinarily written for an orchestra, not for a piano solo; [1] and a Quartet is written for four stringed instruments and not for a soloist with accompaniment.[2]

One thing that the majority of such works have in common may be observed by anyone who will do no more than look at a number of concert programs. A few instances will make the point clear. The Fifth Symphony of Beethoven will be announced as follows:

[1] Some organ works by modern French composers are also called Symphonies.
[2] Schönberg's Quartet, Opus 11, is an apparent exception.

Symphony No. 5, in C minor, Opus 59—Beethoven

Then, commonly, under this title there appear the following[3] Italian terms:

Allegro con brio
Andante con moto
Allegro; Trio
Allegro

Likewise the so-called "Moonlight" Sonata of Beethoven will be designated:

Sonata, Opus 27, No. 2—Beethoven
Adagio sostenuto
Allegretto and Trio
Presto agitato

The same composer's Concerto for piano and orchestra, known as the "Emperor" Concerto, will be described on a program in this manner:

Concerto, Opus 73, E flat (Emperor)—Beethoven
Allegro
Adagio
Rondo: Allegro ma non troppo

And a string Quartet by the same composer will be announced:

Qartet, Opus 59, No. 1 F major—Beethoven
Allegro
Allegretto vivace
Adagio molto
Allegro (Thème russe)

[3] This is the usage followed in the Boston Symphony Program Books. The Chicago Symphony uses the following: *Allegro con brio, Andante con moto, Allegro, Finale.* Neither of these sets cf directions exactly follows those given by Beethoven.

Trios, Quartets, Sextets, Octets, and other compositions are designated by similar descriptions.

No more than a glance at these titles is needed to make the fact clear that they are alike in general outline. Each of these works is in several parts. The parts are set off from one another. Each work is—to use the usual term—in several "movements," and the Italian words describe in a very general way the tempo or the mood, or both, of each movement. The musician speaks of compositions in several independent movements as "cyclic" works. That the Sonata and Symphony and the others are all cyclic works is but one point of similarity between them. Anyone who knows the meaning of the Italian words used to designate the movements, or better, any one who knows these compositions, recognizes at once that the separate movements of these works have something in common. In each of them, there is an Allegro or a fast movement, often more than one; each of them has a slow movement; and save for the "Moonlight" Sonata, each begins and ends with a fast movement, with the slow movement in between. A fourth movement appears in all but the "Moonlight" Sonata.

Besides the similarities which may be understood from reading the titles of these works, there are other likenesses which become apparent as one comes to know the works intimately. Certain of the movements in these cyclic forms are written in forms already familiar to the students of this book. The slow movement, for example, is in either a three-part-song form (often modified), or in a variation form. The last movements are frequently in rondo form. The Scherzi or Menuettos are in minuet form (also often modified, and often substantially so). There is, however, at least one movement in each of these works written in a form as yet unanalyzed in these pages. It is known as the "sonata

form," or as the "first-movement form," or as the "sonata-allegro form."

The use of the word "Sonata" in this particular connection to define a certain form often creates confusion. It is evident that the word has two uses. On one hand, the term "Sonata" is used to denote the whole cycle of movements: as, for instance, one speaks of the Sonata "Appassionata," or the "Waldstein" Sonata. And, in a more general sense, all cyclic works are said to be in sonata form; the Symphony is a work in sonata form for orchestra; the Quartet, in the same form for a group of four stringed instruments; and so for the Concerto, and for Trios, Quintets, and the rest of such combinations. But, when the word is used as an adjective modifying "form" in the phrase "sonata form," designating a particular movement, it is intended to refer to the specific form of at least one movement in the cycle. This double use of the term may be illustrated by looking at a particular Sonata or Symphony. The "Moonlight" Sonata, for example, has a first movement written in simple song form. Its second movement is in minuet form, and its third is in sonata form. The Fifth Symphony has a sonata form for its first movement (this is the more usual order); a theme and variations for its second movement; a modified minuet for its third; and again, a sonata form for its final movement.

THE SUITE

This whole fairly complex scheme of using several movements to make up a single extended composition was not settled at one stroke. It has a history, and in that history are records of innumerable experiments. One might speculate with interest on the possible reasons why it was felt that a single movement was insufficient, and why this insufficiency

should have led to the grouping of several complete and quite independent pieces into a series. Doubtless one reason was that, in the infancy of instrumental form, each piece was so short as to seem abrupt and incomplete if taken by itself. Whatever the reason, the fact is that such grouping of movements is as old, certainly, as the end of the seventeenth century. Several words were early used to designate these groups of pieces, of which the chief, and the one which for us includes all the others, is the word "Suite."

A Suite is a cyclic form of composition. There are Suites of a period before the Sonata (as we know it) was established. And there are modern Suites. It would be difficult to frame a definition to describe at once both the old and the modern Suite. But some characteristics may be suggested. The Suite, old and new, is commonly made up of movements that are closely related to dances. Extended as are some of the movements in modern Suites, there is in them no movement in true sonata form. Beyond these details, it is not safe to go on making a generalization. Even these will be found contradicted in a few instances.

If Suites written by Bach or Händel, or by other composers of the eighteenth century, are studied, the dance origins of most of their separate parts will be apparent.[1] Their rhythms are marked and balanced. The titles of these movements were once suggestive of familiar dances; they have long since lost their meaning because the dances to which they referred have been forgotten. In nearly all Suites, the same four of these dances appear: the Allemande, the Courante, the Sarabande, and the Gigue. The Allemande is a somewhat stately, moderately fast movement in 4/4 time.

[1] A phonograph record of parts of Bach's Suite in D major for orchestra is available. Parts of other Suites may be obtained in records for phonographs or pianos. The well-known Air for the G string (as it is now often called) is one movement of the Bach D major Suite.

The Courante is brisk and lively, and in triple time. The Sarabande, also in triple time, is slow, and often eloquently noble in style. The Gigue is gay and light-footed, commonly in 6/8 time. These are the dances most frequently encountered; but a great many others are to be found, such as the Gavotte, the Bourrée, the Loure, the Minuet, the Pavane, and a long list besides. Each has its characteristic rhythm and spirit.

The rhythms and the general character of the older dances have been constantly useful to composers, even the most modern. Chopin used the dance rhythms of his native Poland in his Mazurkas and Polonaises. Liszt used them also, but less significantly. Debussy has a Sarabande in his Suite, "Pour le Piano." Bizet drew heavily in his "Carmen" upon the distinguishing rhythms of the Spanish Habañera; and Debussy used the same rhythm in his "Soirée dans Grenade." But the one of these early dances that came to the greatest dignity in later compositions is the Minuet. This dance, often greatly modified, persisted as a part of the form which ultimately supplanted the Suite. It was the Sonata which, developing out of the Suite, came to interest composers to the exclusion of its ancestor. In the Sonata the Minuet retained a place almost to our own day.

Modern Suites differ so greatly among themselves that each may almost be said to represent a special use of the word. The "Peer Gynt" Suites by Grieg are picturesque descriptions of characters or scenes in Ibsen's drama. Bizet's Suites from "L'Arlésienne" are sets of dances. Rimsky-Korsakoff, in his brilliant Suite, "Scheherazade," illustrates the tales of the "Arabian Nights" with vivid Oriental coloring. Deems Taylor writes of "Alice in Wonderland," and John Alden Carpenter describes a baby's "Adventures in a Perambulator." It is clear that there can be little uniformity

of style or even of intention in all these Suites. They, and many others written in recent years, are as individual as are tone poems or symphonic sketches. They are called "Suites" because the word serves as a general description of the grouping together of several independent movements which are not so designed or contrasted as to warrant the use of the words "Sonata" or "Symphony."

SONATA FORM

The Sonata, a work in several distinct movements, is a development from the Suite. The two forms have many external features in common. But their differences are more striking. The older Suite had all its movements in the same key; the movements of the Sonata frequently use related keys, though in many instances the relationship is remote. It is in emotional range and in diversity of form that the Sonata chiefly differs from its ancestor. The attachment to dance models and dance rhythms limited the emotional possibilities of the Suite. The uniformity of its structure contributed to monotony. We are charmed by the style; often we find the very absence of more lavish, searching, emotional content in the Suite a happy relief. We admire the imaginative turns of thought and the vivacity. But the Sonata, especially since Beethoven, has been the form in which the modern mind has found the deepest satisfaction of its demands for unified complexity and for the expression of diverse emotional experiences. The Sonata, indeed, appears as the culmination of all the experiments directed toward finding a completely satisfactory vehicle for a composer's most sustained work. Many other forms have been derived from it. The Concert Overture and the Symphonic Poem are important variants of the Sonata. But they are not essentially different from it. To be sure, in some of the

works of the most modern composers, the Sonata and its principles of organization seem entirely to be abandoned. But even though a newer form may ultimately come to occupy the composer to the exclusion of the Sonata, the Sonata will still be important because of the great music, from Haydn and Mozart in the late eighteenth century to Brahms and César Franck in the late nineteenth century, that has been written in it.

The distinguishing movement of the Sonata is written in what is known as "sonata-allegro form," or "first-movement form," or, more commonly, simply "sonata form." It is usually the first movement that is in this form; though not infrequently the form is used in other movements also. The sonata form is fundamentally a highly developed three-part-song form with statement, digression, and restatement, each on a large scale and each organized in a special way. This special organization is not difficult to understand in outline. The first section, which in simpler forms is conveniently called a statement, becomes in the sonata form an "exposition." In the exposition, there are, typically, two distinguishable themes, usually with transitional material between them. This transition is so important as to be designated by a special term; it is called a "bridge passage." In diagram, then, this first part of the sonata form may be sketched as follows:

Bridge Passage

Theme I/ \Theme II, Close

In most instances the exposition is repeated.

The movement is continued in a section which is known as the "development." This word describes what takes place here. Not new material, ordinarily, but fragments of themes first heard in the exposition are treated in the devel-

opment. But, beyond the fact that some new treatment of formerly heard material will now occupy the movement, the nature of the development is unpredictable; the composer is free to do as his imagination and skill dictate. The case is pointedly described by the commonly used German term for this section of the form. "Free Fantasy," the Germans call it. Yet this very freedom puts the composer to a searching test. The invention of melodies and of transitions (or the inspiration to these things) is often a result of natural genius; but in order to develop what is latent in his melodies a composer must have insight and skillful resources at his command. Can he see the possibilities of his material? And seeing it, does he command the technique for making others share his vision? These are questions which a development in the sonata form puts to a composer. So it is not surprising that the development at its best should be the finest achievement of a composer's genius. Presently, we shall look at some of the ways by which a development is achieved. For the moment, it is sufficient to understand that the section which in other forms has been called the "digression" is in the sonata form a development of some parts of the material already heard in the exposition.

Following the development is a return to the themes stated at the beginning of the movement. In effect, the exposition is repeated and this repetition is designated the "recapitulation." The recapitulation is not an exact restatement of the exposition. There are traditional differences in key; often the material is curtailed; not infrequently some of it is omitted entirely. But the intention of this part of the form is to give a sense of repeating all that preceded the development. Sometimes a conclusion, or coda, is added at the end, the better to bring the movement to a close.

In the sonata form, the first fundamental elements of

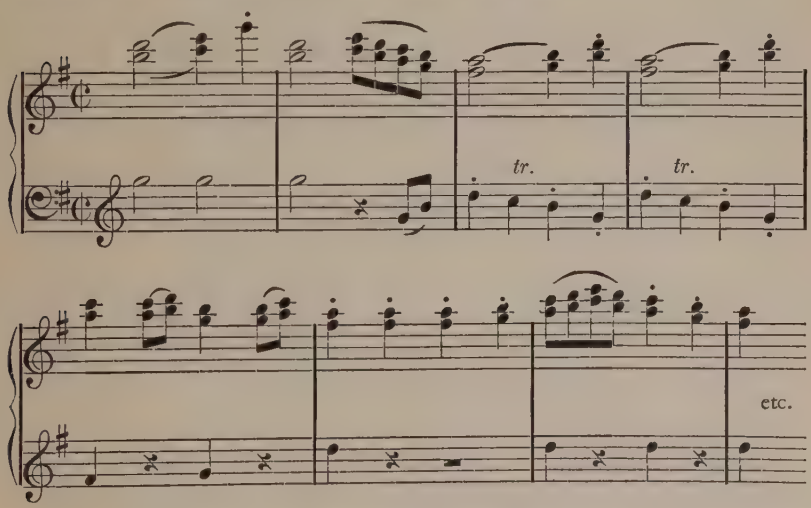
form as we discovered them in a simple folk song (*see* Chapter II) govern the organization of a highly complex movement. The exposition, development, and recapitulation are the outgrowth of the *A, B, A* arrangement of the simple song form. In the Sonata, they have reached a degree of complexity which permits such contrast and variety of materials as will engage the interest of a cultivated intelligence. At the same time, this fundamental principle of form, as simple as it is flexible, operates here to bring the many details into a satisfactory and recognizable unity. No two Sonatas are alike. The form provides the widest of possibilities for change in proportion and for difference in treatment. The sonata form is not a formula; nor is it a rigid framework. It is rather a comprehensive and intelligible design, capable of infinite modifications, and yet firm enough to prevent any detail from becoming irrelevant to the whole. Some movements in this form are but two or three minutes long, while others take fifteen or twenty minutes in performance. Some of the movements are cheerful, and others deeply tragic. In some instances, introductions and codas and other subordinate details are the merest "padding" ("the rattle of dishes at a feast"). In others, these accessories to the formal outlines have great significance. The differences of treatment, of content, and of purpose are almost as numerous as the works themselves; yet the form, either literally used or strikingly modified, remains fundamental to them all. Exposition, development, and recapitulation, the highly evolved descendants of the elements of form evident in folk song, are present in any work properly called a Sonata.

But now an example. There is an embarrassment of riches to draw upon. A wise first choice is a movement by the composer who first gave the form its satisfactory defini-

tion. In those Symphonies and Sonatas by Haydn which are still heard with interest, there are movements that are almost perfect examples of a literal interpretation of the sonata form. Take, for instance, the First Movement of Haydn's Symphony in G major, No. XI, known as the "Military" Symphony.[1]

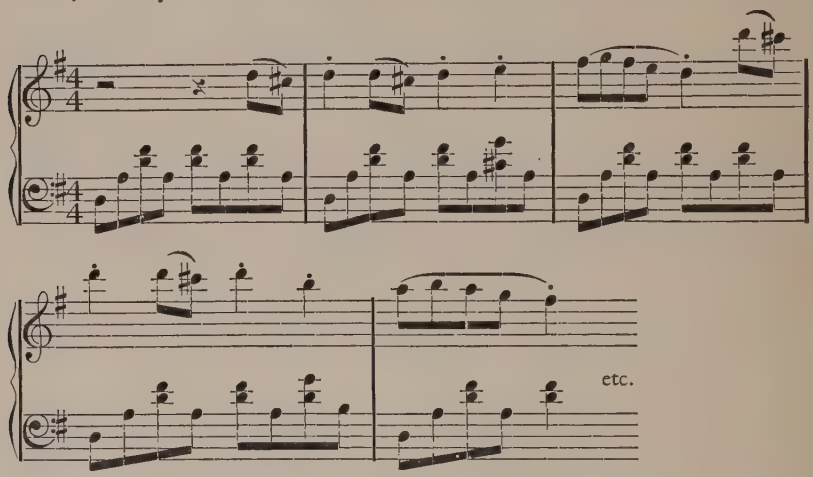
Introduction. The movement begins with an introduction marked *Adagio.* These slow, preliminary twenty-three measures are not to be counted as part of the sonata form; they are a preface to the form and none of their musical content appears again in the entire Symphony. There are historical reasons why introductions of this sort, having no intrinsic connection with the remainder of the work, were so frequently used. These reasons, however, need not concern us. Enough that we observe that the movement properly begins at the change in tempo, the Allegro.

Exposition. Very softly, the first theme, a merry little dance tune, is played by the wood winds:



[1] Phonograph record available, from which, however, the introduction is eliminated. Four-hand arrangement for piano in the Peters' edition.

Immediately, the violins take it up and bring it out on a loud chord where there begins a long passage with many noisily marked accents and much scampering up and down the scale. In the midst of this bridge passage, the key is changed (to D major), and presently the first melody is heard again in the new key. Shortly, an abrupt change is made, a very soft introduction to a new, dancing tune:



This is the second theme; it is similar to the first. Indeed, the themes of Haydn's Symphonies are so similar that they have been aptly compared to those twins who so closely resemble one another that their own mothers cannot tell them apart.[1] This new theme is short and is immediately followed by more accented chords and scurrying scales. With much emphatic statement of the two final chords, the exposition comes to a close (D major). Haydn directs that it should be repeated. It should be observed that there are but two well-defined themes here, both of them short; whereas the transition between the themes is relatively long, and the conclusion of the exposition is a rather formal, though unmistakable, ending to the section.

[1] Alfred Brenet, *Histoire de la Symphonie.*

The Development. Before he starts his development, Haydn pauses for two blank measures. These are like an emphatic punctuation between exposition and development. He resumes by repeating the second theme in a new key (B flat major). And now begins a true development of this theme. Its first motive now serves alone to lead from a very soft beginning to a forceful climax and a headlong tumbling down the scale, only to start afresh in another key (A major) and to lead to just such another climax and its ensuing descent. A few more measures still reiterate the motive already so much used; and a sharp break is made. The first theme (in E major) is now drawn upon to furnish a little dialogue between wood winds and strings. This is only momentary: very soon the persistent motive of Theme II reasserts itself; and after some well-marked chords we are led (still by the same motive) to a transition which spins out thinner and thinner and seems to be holding us in delicate suspense before letting us go on into an already anticipated restatement of Theme I as we first heard it at the beginning of the Allegro. Here the recapitulation begins. It should be remarked that the development is almost as long as the exposition: it occupies practically a third of the entire movement (these proportions differ greatly in different works). Notable, too, is the fact that this development is so largely given over to the treatment of but one short motive from Theme II. The key changes several times in the course of the development, but the keys heard originally in the exposition are avoided.

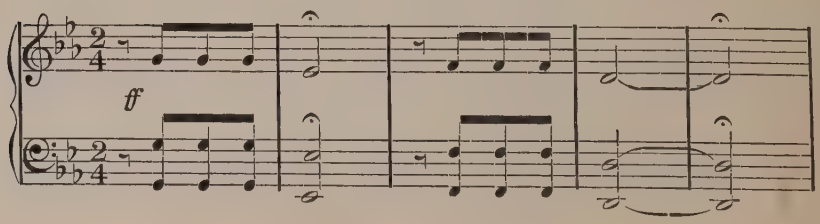
The Recapitulation. Following the ingeniously planned transition, Theme I, as it was originally heard, is repeated. After it, the transition to Theme II is much shorter than it was in the exposition. The second theme (now in G

major) leaps out quite unexpectedly upon a loud chord, not in the key one might anticipate (E flat instead of G major). From that point to the end, there is much repetition of familiar material and many busy scale passages all tending to convince us that the conclusion is not long to be delayed. When the end is reached, Haydn's insistence upon the closing chords leaves no doubt of their finality.

This, then, is one illustration of the use of the sonata form. It is a care-free, light-hearted movement, yet interesting enough and important enough to be studied painstakingly until it can be heard without confusion. This accomplished, other more profound and more complex movements in this form will be more quickly understood.

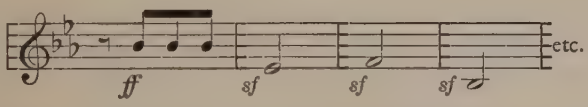
The First Movement of the most famous of Beethoven's Symphonies, the one in C minor, No. 5, is a work far more heroic in substance than the Haydn example we have discussed. This Beethoven movement furnishes an illuminating contrast with Haydn's work. Here everything seems more personal, more impassioned, more noble in conception. Yet, contrary to a popular misconception of this Symphony, its form is most carefully balanced and, except for an extended coda after the recapitulation, the traditional outlines are but little disturbed.

The Exposition. The movement begins with two statements of one of the most frequently quoted motives in music, the four-note group of which it is alleged that Beethoven remarked, "So knocks Fate upon the door":

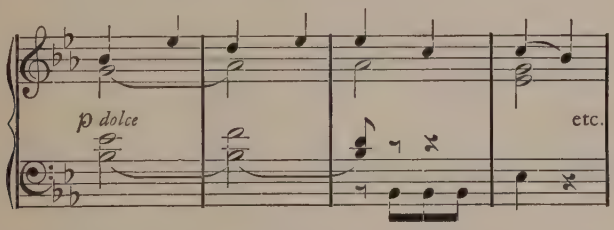


After this double statement of the motive, the first theme goes its way, a theme in which the ear detects at once the constant use of the original motive. Very few themes in the whole literature of music can compare with this in concentration upon a small motive; its economy of means has been remarked by innumerable critics as one of the exceptional achievements of the musical imagination:

After a pause (observe the tone held by the violins after the other instruments are silent), a new statement of the motive appears, at the conclusion of which the theme continues. Presently, a single horn states the motive with an additional two notes to conclude it. These added notes are to be remarked; their importance becomes apparent in the development:



This brief statement by the horn is the bridge passage, and after it the songlike second theme begins. But in this theme Beethoven does not let us forget his opening motive:



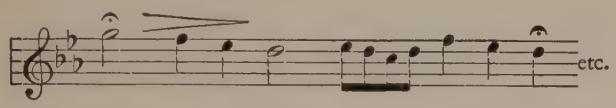
Now it constantly recurs in the basses as an accompaniment. The singing rises to an impassioned climax and gives

way to a forceful descending passage which concludes in powerful statements of the first motive, now thundered out by the entire orchestra. This is the end of the exposition, and directions are given that it should be repeated. How much more incisive and eloquent this is than the Haydn movement! There are in it no conventional scurryings up and down scales, nor is there redundant repetition of obvious conclusions. It is all vital, arresting, earnest: one feels as though a natural force were loosed and the hearers swept along by it.

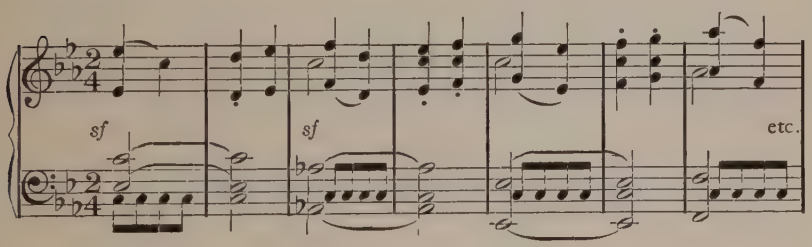
The Development. The development begins, after a pause of two measures, with a new restatement of the first theme. Now for a long passage this theme and its recurrent motive move steadily toward a great climax. That climax reached, the bridge passage again appears, with an extension consisting of descending accented tones in the basses (coming out upon G major). This is repeated (ending in C major). Then begins one of the most remarkable passages in orchestral music. Two tones, one a step higher than the other, as originally heard in the bridge passage, are now made to furnish material for a dialogue between strings and wind instruments. Beginning with violence and marching forward with great strides, it presently sinks almost to a whisper. Whereupon, with unprepared suddenness, the first motive of the work interrupts with an assurance of strength. The soft dialogue recurs for a moment; and then the original motive intervenes, this time to persist with increasing violence until we find ourselves again launched into the first theme. The development is ended.

The Recapitulation. In the recapitulation, the first theme is furnished with an accompaniment which did not appear in the original statement. Also—this to be carefully noted—after the first part of the theme, the tone which in the

original statement was left sounding while the other instruments were silent, is now allowed to flower into a little cadenza played by the oboe:



It is one of the most original touches in all Beethoven, inexplicable by any formal judgment, but wholly right in its place. The movement goes its way, repeating with the usual key changes the materials of the exposition. And when all has been restated, it comes out, not upon C minor, the prevailing key of the movement, but triumphantly upon C major. This is the end of the recapitulation, and the beginning of a long conclusion as important in substance as any part of the movement. Many times the original motive furnishes material for what is in effect a second development. A new, striking, almost martial tune appears and the great dialogue in the development is again brought to mind:



Presently, the original motive breaks in with full fury, and though the first theme is twice begun quite tenderly, the end is not far off. The movement concludes vigorously.

If the Haydn movement deserves careful study, this one by Beethoven demands to be read, marked, and inwardly digested. No literate person can afford to be ignorant of it

and no person who seeks to know the finest that music has to offer can fail to turn to this work until it is intimately familiar. The temptation to "poetize" about it, to "interpret" it into drama or biography, is not easily to be put aside. There is an impressive literature of such interpretations to which not only musicians but poets and critics have contributed. We are, however, interested here simply in the music itself. The analysis of the sonata form, as this movement illustrates it, must make clear how far from a rigid mold this form is and what richness of invention is possible within it.

Assignment I

The Suite

(1) The greatest examples of the older Suite are unquestionably those by Bach, known as the "French Suites" and "English Suites." Some parts at least of these works should be studied. They are not easy to play, but the pianist will find nothing in the literature of his instrument which will more completely reward the study demanded. Several details in these works are especially to be observed:

A. The pianistic style. Running figures predominate in one hand or the other. Full, sustained chords are infrequent. This method of writing is the result of the limitations of the harpsichord, for which the pieces were designed. The tone of the harpsichord is exceedingly delicate; sonority and volume of sound such as the modern piano makes possible were unknown to Bach.

B. All of the movements in each Suite are in the same key.

Compare these with the movements of Sonatas and Symphonies to be studied later.

C. The melodies are in general less singable, less lyric than those prevailing in modern works. Flowing figures predominate and many graceful turns and trills ornament these figures.

D. In all but a few cases each movement is divided into two sections; each section is repeated.

(2) The first "Peer Gynt" Suite by Grieg is engaging material for study. The appropriateness of the titles "Morning," "Ase's Death," and "Anitra's Dance," and "In the Hall of the Mountain-King," is unmistakable. These pieces are in no wise difficult to follow.

(3) Rimsky-Korsakoff's "Scheherazade" is the most important orchestral Suite written in the nineteenth century. Its romantic melodies are tinged with Oriental color; its orchestration is brilliant; its connections with the scenes of the stories it illustrates are deftly established.

Certain other Suites often appear on concert programs, or are much used by students of the piano. Among these are "The Nutcracker Ballet" of Tschaikowsky, Schütt's "Carnaval Mignon," and Debussy's "Suite Bergamasque" (from which the familiar "Clair de Lune" is taken).

Assignment II

The Sonata

The number of compositions in sonata form available for study is very large. These include not only movements from works for the piano, or for the piano and another instrument; but from Symphonies; from string Trios, Quartets,

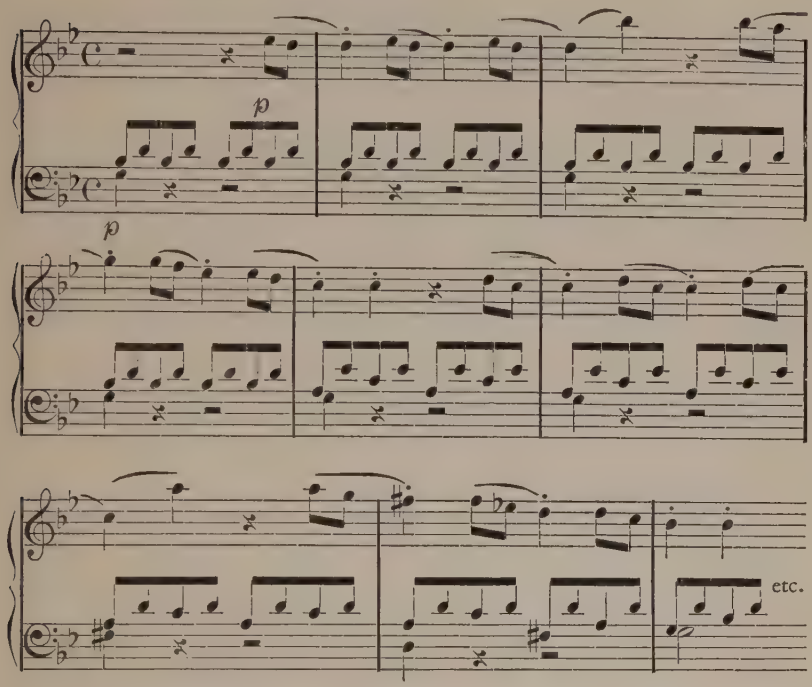
and Quintets; and many other works for various groups of instruments. There are also works in variants of the sonata form such as the Concert Overture, the Symphonic Poem, and the Tone-Poem. Many such works have been published on records for the phonograph and for the player-piano. The manufacturers of these records have, in recent years, come to abandon their previous deplorable practice of cutting whole sections out of a work in making their recordings. Many entire Symphonies, Sonatas, Symphonic Poems, and Overtures are now recorded, and are useful for study.

A relatively small number of these compositions in sonata form appear repeatedly on concert programs. Of this familiar group, few, if any, Symphonies are more frequently to be found than the Fifth Symphony of Beethoven. This work we have already studied, except for its last movement. Certain other Symphonies, almost as familiar, are also profitable to know. The advantage of studying music of which one may have opportunity to hear an adequate performance is obvious. A few Symphonies and other cyclic works are here suggested for careful study, because they are solid and notable literature of their kind and because they are often performed.

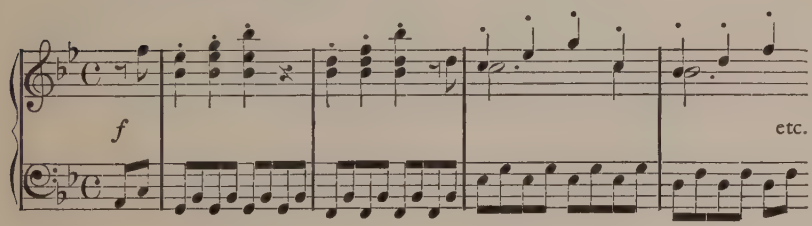
(1) Mozart: Symphony in G minor.

This Symphony is in four movements: the first, Allegro molto, and the last, Allegro assai, are in sonata form; the second, Andante and the third, Menuetto and Trio, are in simpler forms. The Menuetto has already been studied in Chapter V. We limit ourselves here to a study of the First Movement. This first Allegro begins at once with the principal theme. There is no extraneous introduction such as is so frequently found in the Symphonies by Haydn. The

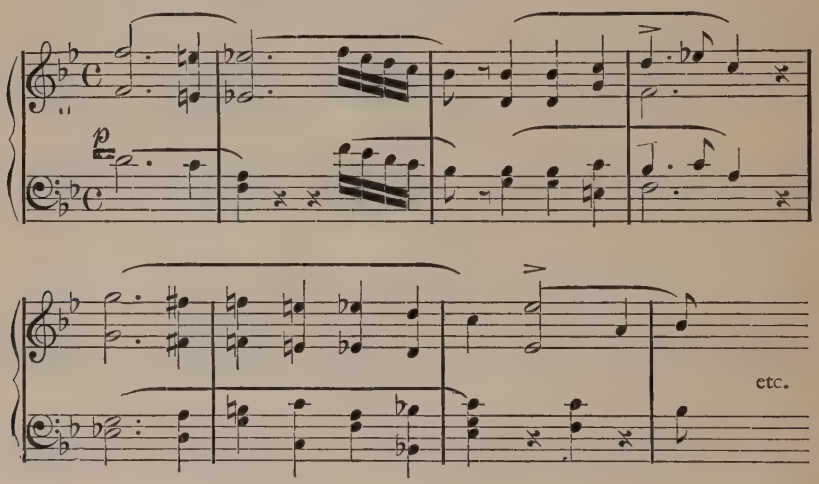
initial theme is in the happiest mood, graceful and carefree, "like a dashing brook in early spring, with the delicacy of gentlest rain":



A partial repetition carries us to a short passage where all the instruments are used and where scales are abruptly terminated by two decisive chords. In this passage occurs a section whose chief motive is much to be used later:



A moment of silence (one measure) is followed by the second theme, this more songlike than the first and richly varied in rhythm. See how many rhythmic groups Mozart here employs in a perfectly unified theme; and also how dissimilar the two groups of four measures are, although they obviously complement one another. To be aware of this adroitly managed variety of detail is to have a sense of Mozart's especial gifts as a composer:



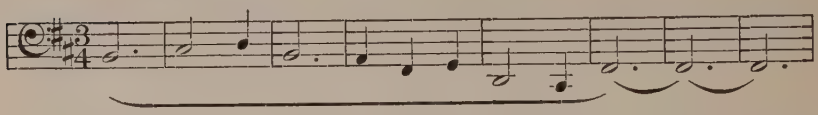
A moderately long passage of which scales and fragments of the first theme are the chief components is brought to a close by sharp, emphatic reiterations of conclusive chords. This is the end of the exposition. The development is almost wholly concerned with parts of Theme I. Charming modulations bring the theme into new lights. A particularly delightful passage is given over to a dialogue between the violins and the wood winds. This dialogue is rudely terminated by the motive which first appeared between the two themes.

The recapitulation follows a brief transition. All that was heard in the exposition is heard again. The bridge passage this time is lengthened and, as is usual, the second theme appears in a tonic key. With an insistence upon the first motive and with chords that leave no doubt as to their intention, the movement comes to an end.

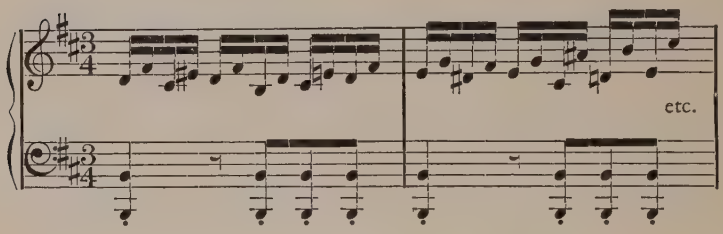
(2) Schubert: Symphony in B minor ("Unfinished").

The "Unfinished" Symphony is one of the few most widely known Symphonies. A musical education can hardly be said to have begun if it does not include this work. A musician anywhere in the western world who did not know it would be impossible to find. Amateurs know at least one of its melodies almost as soon as they know any music at all. A knowledge of Beethoven's Fifth Symphony, of Mozart's Symphony in G minor, and of the "Unfinished" Symphony is the minimum beginning essential to an understanding of the richest in symphonic literature. Why Schubert left this work unfinished is not known and probably never will be, romantic legends to the contrary notwithstanding. As we have it, it consists of but two movements. Sketches have been found of a few measures apparently intended as the beginning of a third movement. Incomplete though it is, the B minor Symphony discloses much that is best in Schubert's extensive writings. Its composer's inexhaustible melodic gift was never happier than here and at no time did he write with a finer sense of fitness. This work has most of the qualities and none of the defects that characterize its composer's style. The first movement, Allegro moderato, begins softly as a hushed whisper. It is a foreboding, ominous

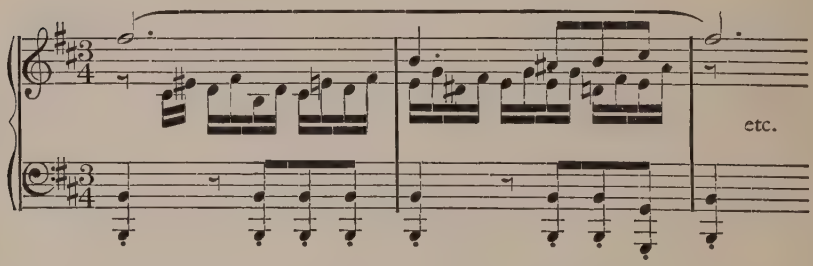
theme that the lowest strings announce. And this theme is stated without accompaniment of any sort:



Presently, a second melody is suggested by the violins in a wavering figure which but dimly reveals its melodic content:

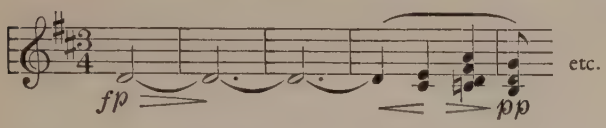


This soon becomes the accompaniment to a calmly flowing, serene melody begun by the oboe:

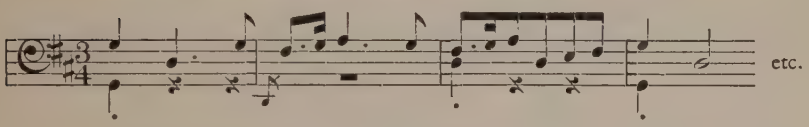


Here are three distinct melodic passages, no one of which is to be called the first theme; they must be taken together as a theme in many parts. When most composers found one melody sufficient, Schubert, from his abundant stores, used three. The last of these is extended to considerable length and reaches a climax of strongly accented chords. Then a tran-

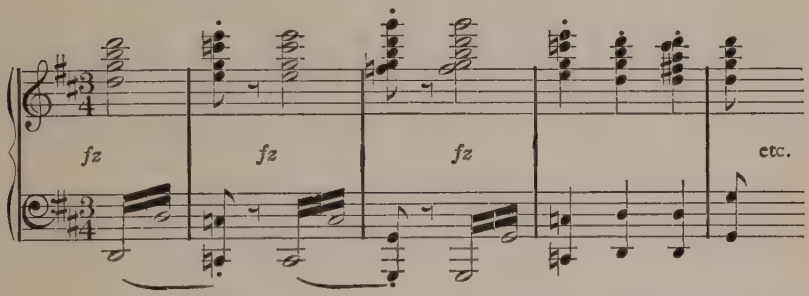
sition of but a few tones—as direct as that in the First Movement of Beethoven's Fifth Symphony:



brings us to the best known of all Schubert's melodies. This new melody is the second theme. It is first stated by the 'cellos and then by the violins:



Abruptly the mood changes to a sharp struggle. Incisive chords pile up to a climax, only to give way to fragments of the second theme. Another onslaught of fiercely accented chords introduces this arresting rhythmic figure:



The exposition ends with a plaintive dialogue on a small section of Theme II.

The development faces with determination the most melancholy aspects of the earlier part of the movement. It appears to struggle with the dark thoughts suggested by the opening measures of the work. In one way or another, the first motive dominates the

entire development. In places it is stated as at the beginning; often it is inverted; sometimes it gives way to great outbursts of fury, sometimes to sweet pathos; but it is almost never absent.

The recapitulation begins with a statement of the second of the melodies which went to make up the first theme. All follows as the form prescribes until we reach the coda, where we come upon another use of the opening melody which has already furnished the substance of most of the development. This coda recalls Beethoven's habit of making the conclusion of a long movement take on unexpected vitality. Schubert, as Beethoven, finds much that is of great significance still latent in his themes just as he is about to leave them.

(3) Beethoven: Symphony No. 8 (1st Movement).
(4) Schumann: Symphony No. 1 (1st Movement).
(5) Dvorák: Symphony No. 5, "From the New World" (1st Movement).
(6) Brahms: Symphony No. 2 (1st Movement).

Chapter X

OPERA, ORATORIO, AND SONG

NO ONE knows which came first, speech or song. But we do know that from the earliest times men have sung their poetry and parts, at least, of their dramas. Indeed, for long ages, poetry and music were not thought of as separate arts, but were always used together. One reason for this close association is, no doubt, that poetry is more easily remembered if it is learned with music—as anyone may discover by trying. Another reason is that music often makes poetry more impressive than it otherwise would be. To be sure, there are songs whose music has little, if any, relation to the words and seems to destroy their meaning. In general, however, music adds distinctly to the effect of poetry and heightens its emotional character.

Words are set to music, or music to words, in three important forms: Opera, Oratorio, and Song. Opera and Oratorio are dramas with music. Sometimes the music helps to make the drama more impressive than it would be without music; often it does not. Opera is different from Oratorio in several particulars. It is meant to be acted upon a stage; Oratorio for almost three centuries has not been acted (save for rare exceptions). Opera commonly has a less religious subject than Oratorio. Opera is meant for the theater; Oratorio for either the church or the concert hall. Opera is usually a brilliant spectacle, "society's most luxurious entertainment." Oratorio appeals not at all to the eye; its effects are limited to the resources of music alone.

Several forms are used in Opera and Oratorio. Both use

a chorus (exceptions need not concern us now). The forms used in writing for choruses vary greatly. Generalizations are unsafe. But, commonly, opera choruses tend to be less polyphonic than those in Oratorio. The number of singers in an opera chorus is generally smaller than in Oratorio; consequently, the latter makes use of massive effects in choral tone that are impossible in most Operas. Examples will make the difference clear. Choruses from Handel's Oratorio, "The Messiah," are notable for their solidity and volume. Some of them are homophonic, others polyphonic, and in some both styles are used. The well-known "Hallelujah" chorus begins with sturdy, assertive chords and a homophonic treatment continues for two pages. Passages of homophonic writing alternate with polyphonic sections and the chorus ends upon two simple cadence chords. The first chorus from this Oratorio, "And the glory of the Lord," begins polyphonically, but concludes solemnly in chords. Were we to look through the choruses in Haydn's "Creation," or in his "Seasons," or those in Mendelssohn's "St. Paul" or "Elijah," we should find the same tendency to use both homophonic and polyphonic styles. The true effect of these choruses is to be appreciated only by hearing them properly sung by well-trained bodies of singers able to give them refinement and power. But if opportunity to hear them this way is lacking, much may be done with a piano arrangement, provided an effort is made to imagine the effect of the proper performance.

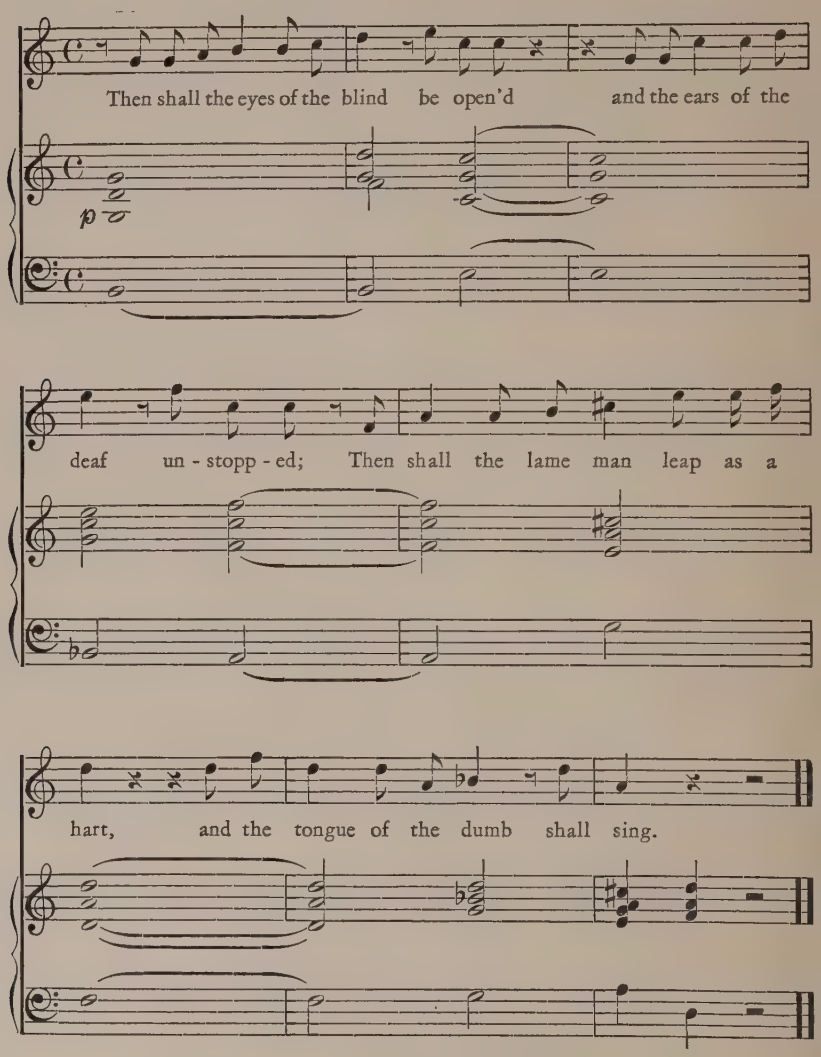
If we contrast these oratorio choruses with certain typical operatic choruses, we shall find that the word which seems to describe many of the latter is "theatrical." They fit into a stage picture or dramatic situation and suggest movement and color. There is, for example, the familiar "Soldiers' Chorus" from Gounod's "Faust," a tuneful, three-part, and very

"stagey" piece meant to add life and movement to the scene. Much the same may be said for the chorus of the priests in "Aida," for the "Anvil Chorus" from "Trovatore," and for the choruses in "Samson and Dalila." This is not meant to imply that there is not much fine writing in opera choruses. These examples are singled out because they show a striking contrast with the usual oratorio style. Undoubtedly, we could find choruses in Oratorios that might be transferred to Opera without causing anyone to feel uncomfortable. Certain opera choruses are as dignified and finely wrought as anything in Oratorio.

The solo parts in Opera and Oratorio are commonly divided into "recitative" and "aria." Recitative, as the word suggests, is a recitation in song; sometimes it is described as sustained speech. Often the words are sung as rapidly as in ordinary speech, and the vocal melody follows the natural rising and falling of the voice. In older music, the recitative style is quite distinct; it is usually accompanied by a few chords, or by suggestions of melody, and at its conclusion two well-marked chords (a perfect cadence) show that a definite stopping place has been reached. In more modern writing, the division between recitative and aria is frequently indistinct.

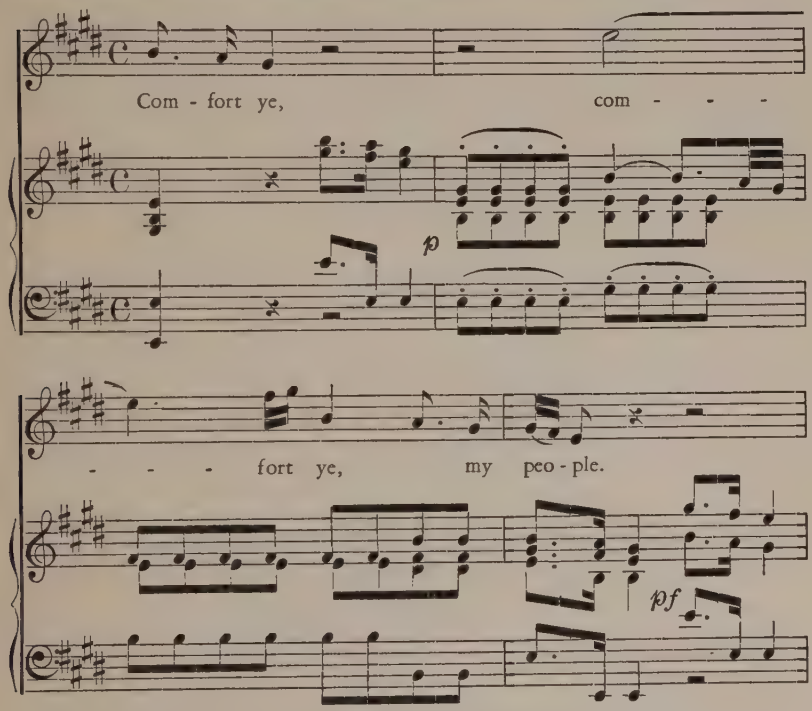
An example or two will make some of these details clear. Take the recitative quoted below from "The Messiah." The singer is here accompanied by a few simple chords. The words follow one another almost as rapidly as though they were spoken. But especially interesting is the fact that the words to which the longer notes are given are those one would naturally emphasize. If one speaks these words, it will be found that in the first line, "Then shall the eyes of the blind be opened," the word "eyes" and the word "blind" would naturally be stressed. And so for the rest of the text. The

rise and fall of the melody will also be seen to conform to an almost instinctive inflection of the voice:



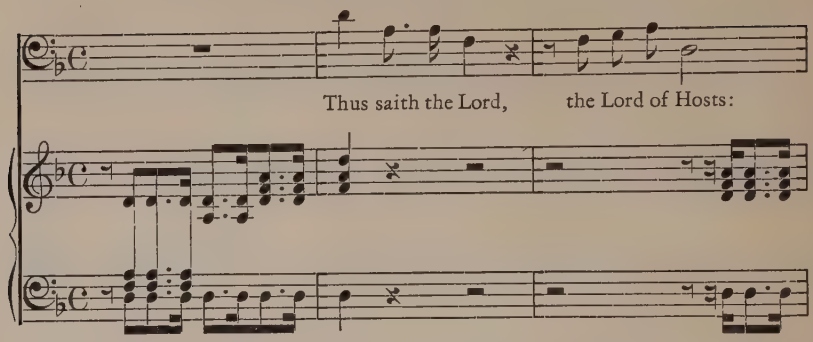
Some recitatives are much more elaborate than the one we have just examined. The first recitative in "The Mes-

siah"[1] (coming immediately after the Overture) is supplied with an orchestral accompaniment of marked melodic interest. This melody is repeated several times. Not until the end of the recitative do we find a passage in which the orchestra merely supports the voice by simple chords. The vocal part of this recitative is also much more elaborate than that of our first example, and in it the connection between vocal accents and those that might be used in speech is remote. Here is a small fragment which will show the elaborate vocal melody and the tune given to the orchestra:



One more example, also from "The Messiah," shows an accompaniment in which repeated chords give a suggestion of the stern threat contained in the words:

[1] Victor Record available.



These are a few of the many ways in which recitative is written. We should find interesting examples of much more florid writing were we to look through any of the Operas of Meyerbeer, or Verdi, or other Italian composers. Recitatives of this more elaborate sort may be studied in two examples available on phonograph records. One of these, "Ernani, fly with me," from Verdi's Opera, "Ernani," is quite long and rich in vocal ornament. The other, "Noble sirs, I greet you," from Meyerbeer's "Huguenots," is also elaborate vocally, though fairly short.

By all means the most profitable way to study these different kinds of recitatives is to hear the examples quoted in this chapter several times, including the last ones from Opera. To these might well be added some fragments from any of Wagner's later works, such as "The Ring," or "Tristan," or "Parsifal." Wagner frequently writes in a sustained style which resembles recitative; but there are passages in Wagner quite definitely tuneful, like the famous "Siegmund's Love Song." These passages should not be used for comparison with the recitative.

An aria usually follows a recitative (though this sequence is by no means always found). Immediately the recitative is ended, the accompaniment usually begins with either a new rhythmic figure or a new melody. One realizes that

the tuneful part of the song is now to come. Take, for an example, either of the operatic excerpts mentioned a moment ago. In the recitative and aria, "Ernani, fly with me," the conclusion of the recitative and the beginning of the aria are made quite distinct from one another; and just before the commencement of the aria the orchestra has a few measures, conventional and distinct in rhythm. Some such demarcation as this is found in ninety-nine out of a hundred cases. An aria is usually a three-part-song form, often very elaborate, and it frequently includes brilliant passages and cadenzas of vocal "fireworks." Some arias are plaintive and tender; some, majestic and noble; and a very large number of others, highly romantic and emotional. Examples of these and many other kinds might well be quoted here.[1] Obviously, that is impossible. A whole volume the size of this present one would be too small to contain even a few of the best examples. Students and teachers can easily find phonographic reproductions; and these can best be studied by those who have printed texts at hand. Inexpensive editions of popular arias are obtainable from many publishers.

The question of words again comes to mind. Is the meaning of the words helped or hindered by their musical setting? This question is not to be decided by one or two examples. We need to know a large number of opera and oratorio songs before we may have any judgment. Some such songs seem delightfully fitted to their verbal texts. Others appear to have little, if any, relation to the lines. Especially confusing to anyone who wants to find a connection between words and music are the frequent passages in choral music, in recitatives, and in arias where single syllables or single

[1] See Assignment I of this chapter.

words or whole phrases are repeated over and over. Unexplainable, too, on the grounds of mere common sense are the cadenzas and other brilliant passages where the meaning of the words is wholly lost sight of. In all these instances, one must remember that a song is more than words and that music may be expressive of the emotional character of a text even at moments when it seems to be least definite in relation to individual words. We like to hear fine singing and brilliantly accomplished vocal ornaments. The pleasure they give is all the justification they need.

Besides these songs in Opera and Oratorio, there are other songs independent of stage action and dramatic setting. They are commonly divided into two classes called "folk song" and "art song," a division very far from rigid and clear-cut. In general, folk songs are popular, tuneful, easily singable. One definition describes them as "lyrics of simple character, which, handed down from generation to generation, are the common property of all the people." [1]

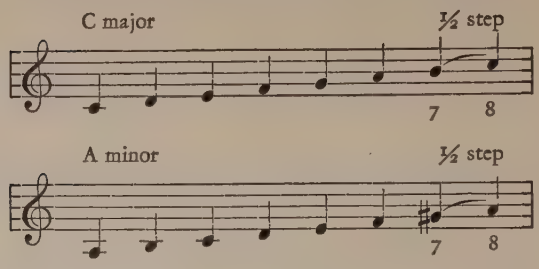
Properly to be called a folk song, a tune must belong to the folk; it must be, or it must have been, popular and widely known. In many cases, the composers of such songs are unknown; but this is by no means an essential earmark of folk song. We do not know, for instance, who wrote the very old melody which we commonly sing to the words, "We won't go home until morning"; but it is no more truly a folk song than "The Old Folks at Home," whose composer, Stephen Foster, is well known.

There are many reasons why folk songs are admired and studied. In the first place, many of them are very beautiful. They are a treasure-trove of melody; and the very fact that they have worn so well as to become folk songs

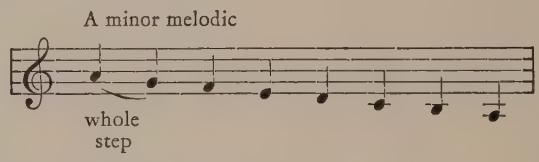
[1] A. von Ende, *The Art of Music*, Vol. I, p. 191.

at all is evidence that they may be heard and sung again and again with pleasure. A musical education can hardly find a better starting place than in these songs, for they delight the mind and they encourage a taste for enduring, sincere music. Historically, folk songs are interesting. Their forms were the origins (as we have seen in earlier chapters) of the great forms of instrumental music. The three-part arrangements, the balance of harmonies, the divisions into verse and refrain, all gave composers important hints. Folk songs also have quite marked racial character. The songs of one country differ in character from those of another (not in every instance, to be sure, but often enough to make a clear case). A tune like "The Wearing of the Green" is quite different from the "Song of the Volga Boatmen," and "Loch Lomond" differs from "Funiculi, Funicula" in ways that seem to express the character of the peoples to whom these songs belong. These differences we call the "national idiom" of folk music.

In many folk songs, one finds peculiar melodic intervals which sometimes puzzle a modern singer. These intervals seem strange to our ears. For example, in the first of the following quotation, most modern singers would find that the next to the last note of the melody seems a little unnatural. Such singers would incline to sing F sharp, rather than F natural. Peculiarities of this sort are due to the fact that these songs are not written in our familiar major and minor scales. In the scales that we best know, there is commonly a half step between the seventh tone and the one above it. One exception to this rule will be familiar to most persons who have studied the piano or the violin. This exception is the so-called melodic minor scale, played downward. For instance, all our upward scales run as follows:

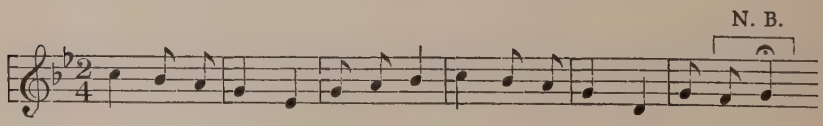


The melodic minor scale, as the following illustration shows, has a whole step between the seventh and eighth tones in a descending progression:

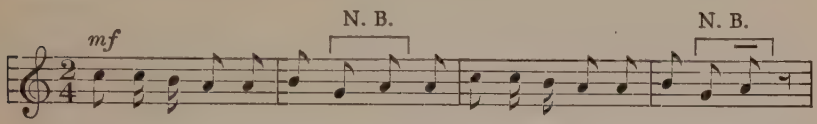


This interval between steps seven and eight is to most of our ears very sensitive, and we are shocked a little when it is disturbed. Now in the example below it will be seen that the melody moves upward at the end of the line by a whole, rather than a half, step, and this is what makes this melody sound strange to us. The scale, however, in which the melody is written has no half step at this place; and it is just as legitimate a scale as ours. As a matter of fact, a large number of scales was once commonly used in which many of these now unfamiliar intervals are found. These older scales are known as "modes," and melodies written in them are called "modal" melodies.

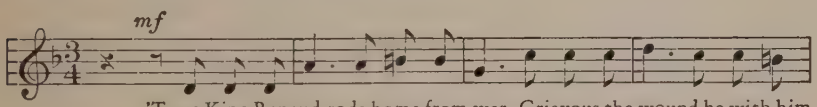
The following quotation is but the last line of a Slavonic folk song. Notice the effect in the final measure:



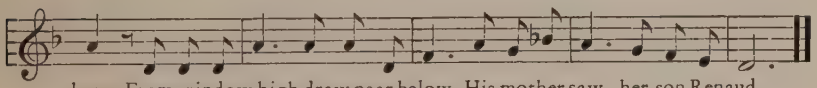
Here is another fragment of melody from a Flemish song in which the same peculiar interval occurs at the places marked "N. B.":



In the next example, an old French folk song, there are many melodic intervals which betray the use of a modal scale. This is a very beautiful melody, and it might well be learned by heart. Anyone having this melody in his mind will have begun to develop a taste for music that is not confined exclusively to the two scales on which most of us are brought up. This will be a great advantage, because many important modern compositions are written in modal scales. Beethoven uses one such scale, known as the "Lydian Mode" in one of his quartets. Debussy and other moderns employ these modes frequently:



'Twas King Renaud rode home from war, Grievous the wound he with him



bore. From window high draw near below, His mother saw her son Renaud.

The study of folk songs is a delight. They are charming to hear and easy to remember. There is literally no end of examples. Besides the excellent collections already published in this country and abroad, new discoveries are constantly being made. Of all this vast store, there are a few that especially deserve a place in everybody's memory. Several folk songs have already been used in this book, such as "Au Clair de la Lune," "The Wraggle-Taggle Gypsies,"

"Ach! du lieber Augustin," and the "Song of the Volga Boatmen." Add to these a few others, and many of the qualities of folk song will be apparent. Some that should not be overlooked are these: "Ah! vous dirai-je, maman" (English words are supplied to this song in some collections; many of us learned it to the alphabet); "Il était une bergère" ("There Was a Little Maiden"); "The Flight of the Earls"; "Greensleeves"; "Sur le Pont d'Avignon"; "Polly Oliver"; "Bonnie Dundee"; "Scots Wha' Hae wi' Wallace Bled." [1]

The term "art song" is a poor one. It implies that one kind of song is artistic and others not, or that a clear distinction is to be found between these songs and folk songs. Neither interpretation is quite true. This term tries to explain that some songs have a different purpose and are written with greater skill than others. We may find fault with the term, but we have no better one to substitute for it. The songs included under this definition are those written by known composers of genius and ability. The chief literature of these songs was written by Schubert, Schumann, Brahms, Strauss, Robert Franz, and others, chiefly German composers. Art song had its best and chief development in Germany; and the great examples belong almost entirely to the nineteenth century. The Germans use the word "*Lieder*" to describe their songs. The singular is "*lied*."

The composer of such songs has at least three things to think of at once. The words give him a suggestion as to the kind of music he should write. He must take care, too, that he does not give a long note to a short syllable, or high notes to vowel sounds that cannot be sung at a high pitch. If, for example, a composer set the word "beautiful" to

[1] Other folk songs are mentioned in Assignment I. For an excellent and inexpensive collection of folk songs, *see* "140 Folk Songs" by A. T. Davison and T. W. Surette; E. C. Schirmer, publisher.

music and accented this word on the second syllable by writing a long note for that syllable, he probably would not be taken very seriously. The composer must understand what can and cannot be done with the voice. Besides the words and the voice, the composer has an instrumental accompaniment to deal with. This may be simply a background, or it may come prominently into the foreground to make or mar the whole effect of the song.

In form, songs tend to a three-part scheme. Great liberty is discovered in the form of songs, because the text helps to justify marked departures from a conventional arrangement. Three ways of writing are usually distinguished from one another. There are songs which repeat the same musical setting for several successive verses. These are called "strophic songs." Schubert's "Heidenröslein" is an excellent example. Quite distinct from strophic songs are those said to be "through-composed" (*"durch-componirt"*). In these, the sense of the words is followed line by line (often phrase by phrase), and the music changes to suit the meaning of the poem. A third kind of setting is a combination of the strophic and the through-composed. It often uses the same music for two or more verses, and gives to at least one verse (often the last) a setting especially appropriate.

Good examples of these several kinds of song are not difficult to find. Whatever is studied ought to be lived with until the melodies sing themselves into one's memory. All three of the components that combine to make a song deserve careful study. The words might well be read over by themselves; only too frequently they are quite unintelligible when sung. The accompaniment in many songs is full of interest, and it often very definitely illustrates or supports the meaning of the text. The vocal part is, of course, the

center of attention. In some cases, we are attracted by a melody which catches the mood of the verses. In other cases, we feel that the composer is emphasizing dramatic moments in his poem and trying to give each word and each line an exactly appropriate setting.

Of art songs, as of folk songs, there is an enormous number to draw upon for examples. Frequently in these pages the "Heidenröslein" by Schubert has been referred to. This is a strophic song, and almost as easy to learn and to sing as any folk song. The best way to study it is to sing it. But, first, get a good translation of the words (if the original words are not understood). The melody and the accompaniment need no more "explanation" than do wild flowers or sunlit clouds. Another strophic song that may as easily be learned as this one by Schubert is the well-known "Slumber Song" ("Wiegenlied") by Brahms. It is so simple a child can easily learn it, and so charming that grown-up musical taste always finds it delightful.

Schubert's "Der Erlkönig" ("The Erlking") is one of the few greatest of the "through-composed" songs. It should be studied with great care. The text is a tragic ballad by Goethe. Three characters in the story speak in the first person. The father, riding through the stormy night, the sick child in the father's arms, and the Erlking, a fearful specter out of German fairy lore, carry on an awesome discourse. The child in delirium believes that he sees the Erlking with his daughters and hears these fearful spirits trying to entice him away. He screams to his father who sees nothing and who attempts to reassure the boy. The spirits speak three times and at the last seize the child. The weary father reaches home to find his son dead in his arms.

The music is as dramatic as the poem. A prologue of a

few measures sets the wild scene. Rapidly repeated octaves in the right hand and a short rushing scale figure in the left give the sense of storm and anxious haste. The father speaks always in quiet tones. The child is terror-stricken and three times screams, "My father, my father!" upon tones piercingly discordant with the accompaniment. The specters sing in whispers, invitingly at first, cruel at the end. The music for each of these characters is absolutely distinct; yet the whole song is held together in a single impression by the persistent rushing figures which recur continually. At the end, two inexorable chords give a sense of the swift finality of death itself.

Two fine examples of songs which are in part strophic and in part through-composed are Schubert's "Du bist die Ruh'" ("Thou Art My Peace") and Mendelssohn's "Auf Flügeln des Gesanges" ("On the Wings of Song"). In each, the same melody is used for all but the final verses.

What has been said in this chapter about the different kinds of song and about the things that go into the making of song is little more than a hint. Here, again (as so often in these pages), the admission must be made that we are able to get at fundamental and first considerations only. There is something quite special in every song worth thinking about, and no book could describe all these special interests in all songs. What we need is a singer and an accompanist who will let us hear what the great writers have left us. We could spend rich hours reading through the songs of Schubert, of Schumann, of Brahms, until they were our familiar friends. We should like, too, to have an opera house and a choral society at our private disposal to sing us into intimate acquaintance with Opera and Oratorio. Then, we should have no need of chapters such as the present one.

Assignment I

Opera, Oratorio, and Song

In the earlier assignments, a number of songs was suggested to which we might now turn, especially those in Assignments I and II of Chapter II. Other examples are given here. By all means, the best way to study songs is to sing them. Anyone who can carry a tune can at least hum the melodies or the vocal parts of songs and recitatives, and by doing so one gets the "feel" of the music. The relation of words to their musical setting becomes more quickly apparent to those who sing than to those who do not. And songs are more easily remembered if they are sung.

It is important to know the words of any songs that are to be studied. Recitatives or arias or other songs taken from Opera or Oratorio should be understood as parts of the whole work of which they are fragments. The scene in which an aria occurs, the character to whom it is given, and the words sung should be familiar. This information is best obtained from the scores; but if these are not available, there are good books on Opera and Oratorio which will help greatly.

The accompaniment deserves attention. This is emphatically true of the great songs of Schubert, Schumann, and Brahms. In most of the songs by these men, the accompaniment contributes most beautifully to the total effect. In some songs, the accompaniment actually describes the scene or the sense of the words. If good fortune permits a study of Schubert's "The Trout," or his "Wandering," or "Whither," the accompanist ought to be asked to play his part separately, so that the hearers may give their attention to the charm of these accompaniments. In many songs, the

accompaniment attempts no literal description, but creates a mood reflecting the spirit of the verse. Such a song is Schubert's "Death and the Maiden." There are also songs whose accompaniment is an inconsequential background to the voice.

Concert singers and amateurs are much given to trivial, sentimental songs. Songs of this kind are omitted from this book. They need no study, but they do need to be recognized for what they are. If we spend our limited time on a few great songs, those that are inconsequential will, by contrast, show their emptiness.

OPERA

Several different kinds of Opera are represented by the examples suggested here. A description of these many operatic styles would make a long story. An entire book would not be too much to devote to a list of the outstanding features of the many kinds of Opera now to be heard in any great opera house. An example or two and a few hints are given in this assignment. If no more than a few of these examples may be studied (and studied as suggested above), it will become clear that the composers of these Operas had quite different intentions. All examples may be found on phonograph records.

(1) Old Italian Opera.

Peri: "Funeste piaggie," from "Euridice," first performed in 1600. This was the first Opera to be performed publicly. The fragment, "Funeste piaggie," is very interesting, especially when it is compared with examples from later Operas. The intention here is to give an impressive

declamation of the text. There is little "tune" as we understand the word in most Opera.

(2) Classical Opera.

Handel: "Where'er You Walk," from "Semele." Here is dignified, flowing melody, charmingly phrased. It is a song much admired by singers and others, and is frequently heard in concert. That it is more tuneful than the first example is obvious.

(3) German Opera.

Mozart: "I Am a Bird Catcher Bold," from "The Magic Flute." A humorous character song. This is more like a folk melody than the earlier examples. Besides the melodious voice part, the instrumental accompaniment is interesting. The strophic form will be noticed.

"Invocation," from "The Magic Flute." This is a solemn prayer written with impressive dignity. The music is fitting for the utterance of the great priest of Isis.

Weber: "Through the Forest," from "Der Freischütz." In "Der Freischütz," Weber brought the legends and melodies of his native Germany into Opera. This air is hearty and bold, and part of it expresses the horror of a simple hunter at the idea of selling his soul to the devil.

(4) French Opera.

Gluck: "I Have Lost My Euridice," from "Orpheo." This is the most famous air from

one of the most famous of Operas. Gluck tried to make Opera a serious dramatic work and to give to his characters music appropriate to their parts in the play. This plaintive air is sung by Orpheus after Euridice has faded in his arms and returned to the abode of the shades.

Rossini: "O muto asil," from "William Tell."

Meyerbeer: "Nobil signor, salute," from "Les Huguenots." A good recording is available, in which the florid recitative is included. A short but brilliant cadenza occurs in the aria just before its close.

(5) Italian Opera.

Mozart: "La ci darem la mano," from "Don Giovanni." A beautiful and famous melody.

Verdi: "Caro Nome," from "Rigoletto." Another famous aria and one in which many passages of great vocal brilliance are found. This kind of vocal ornament was much admired and is included in most of the Opera songs of the late eighteenth and early nineteenth centuries.

"Ernani involami," from "Ernani." This is a valuable example for the study of the proverbial traits of the operatic recitative and aria. The accompaniment is quite inconsequential; the recitative is sharply separated from the aria; the aria is ornamented with many passages of vocal brilliance.

(6) Wagner. Wagner demands an entire chapter. His

ideals and method of work are quite different from those of other composers who came before him. In his mature works, he seldom uses the formal, balanced melody characteristic of the examples mentioned earlier in this lesson. His singers are seldom given more important melodies than are to be found in the orchestral accompaniment. Wagner developed an elaborate system of characteristic melodic fragments called "leitmotives," which are woven into his scores, appearing more frequently in the orchestra than in the voices. One must listen with close attention, must know in advance what the text is about, and must have studied the score carefully to get the whole effect of any Wagnerian excerpt.

"Elsa's Dream," from "Lohengrin." "Lohengrin" is the most popular of Wagner's stage works. "Elsa's Dream" is from one of the most beautiful scenes in the Opera, and it employs important motives which are only to be understood by a study of the story and of the music.

"Erda's Warning," from "Das Rheingold." This fragment, from the first of the four music dramas that make up what is known as "The Ring," deserves the most careful study. Here we find as good an illustration as one could wish

of the developed Wagnerian style. Its motives, their appropriateness to the text, the importance of the orchestra, all reward painstaking attention.

ORATORIO

The three Oratorios heard more often than all others are Handel's "Messiah," and Mendelssohn's "Elijah" and "St. Paul." A few solos from each of these are suggested below. Like other music, these songs are studied best if the student has the printed text in hand. Phonograph records of al' these examples are obtainable.

(1) Handel: "The Messiah."
- (*a*) "Comfort Ye My People."
- (*b*) "Every Valley Shall Be Exalted."
- (*c*) "Thy Rebuke."
- (*d*) "He Was Despised."
- (*e*) "I Know that My Redeemer Liveth."
- (*f*) "The Trumpet Shall Sound."

(2) Mendelssohn: "Elijah."
- (*a*) "If with All Your Hearts."
- (*b*) "It Is Enough."
- (*c*) "Oh, Rest in the Lord."

(3) "St. Paul."
- (*a*) "Be Thou Faithful."
- (*b*) "But the Lord Is Mindful of His Own."

The first two, and the last, of these examples show unmistakable influences of Italian Opera. The long passages for the voice on a single syllable are directly taken from the operatic style.

FOLK SONG

There is a vast number of folk songs easily obtainable for study. Good collections are in print at very reasonable prices. A few of these songs, which have delighted many generations of singers and listeners, are given here. They represent but a tiny fragment of the whole literature; but they are certainly among the irreducible minimum that every musically inclined person will wish to know. The best way to study them is to sing them.

(1) Negro: "Swing Low, Sweet Chariot."
(2) German: "O Tannenbaum."
"S'kommt ein Vogel geflogen."
"A Mighty Fortress Is Our God."
Passion chorale ("O Sacred Head Surrounded").
(3) French: "Au Clair de la Lune."
"Sur le Pont d'Avignon."
"Il était une bergère."
(4) English: "Greensleeves."
"The Flight of the Earls."
"Polly Oliver."
"Drink to Me Only with Thine Eyes."
(5) Scotch: "Loch Lomond."
"Annie Laurie."
(6) Dutch: "A Hymn of Thanksgiving."
(7) Irish: Londonderry Air ("My Gentle Harp").
"The Harp That Once thro' Tara's Halls."
(8) American: "The Old Folks at Home."
"Massa's in the Col' Col' Ground."

ART SONG

Here the selection of examples must depend upon the opportunities for hearing songs performed. Few phonograph records have been made in this literature. Teachers and students will wish to make possible, by engaging singers, a study of some of the songs of Schubert, Schumann, and Brahms. Just which songs are selected must depend upon the vocal ability and the training of the singer. The directions for study given at the beginning of this assignment are again called to mind as some of the ways by which the study of songs may be made profitable.

CONCLUSION

If this book has accomplished what it intended, it has raised more questions than it has settled. How could it be otherwise in a study designed to send students on their own independent way through the great stores of musical literature? We have had one definite purpose, and we have sacrificed many inviting possibilities in order to keep that purpose clear. We have tried to open our ears to what composers have put in their pages, and we have tried to understand some of the usual forms in which composers have written. Anyone interested in music will realize the advantage of hearing and of understanding.

But we have not taken advantage of any of the many occasions that have arisen to ask who these composers are, when they lived, what they had in mind as they wrote. We have not inquired about the "stories" that are connected with many compositions. We have not discussed the meanings of "classical," "romantic," or "modern" as applied to music. Nothing has been said about "nationalism" in music; nor have we so much as hinted at the possible relation between great historical events and music. All these things—and many others—have been left until a later time because they are best understood by those who know the music itself about which these interesting matters revolve. These are questions to be answered by a study of the History of Music, and it is to this subject that the students of this book are heartily directed.

MUSICAL EXAMPLES ESSENTIAL TO CHAPTERS I—X

The value of each of the chapters in this book depends almost entirely upon the musical examples discussed. A list of the examples essential to the text is here given, arranged to show the chapters in which they are used. The advantage of bringing all these examples together in a single list is that a teacher or student may easily see what music to arrange for in studying each chapter. The whole extent of the musical literature covered by these chapters is also to be seen by reading this list.

Chapter I:

"Old Black Joe"; Bach: Prelude No. 1 from "The Well-Tempered Clavichord," Vol. I; "O Sole Mio"; "The Irish Washerwoman"; any simple hymn; "My Country, 'Tis of Thee."

Chapter II:

"Ach du lieber Augustin"; "Silent Night"; "Oh, No, John"; "Song of the Volga Boatmen"; Schumann: "The Happy Farmer," "The Entreating Child" (from "Scenes from Childhood"); Beethoven: Sonata, Opus 2, No. 1, Menuetto.

Chapter III:

"Au Clair de la Lune"; Schumann: "From Strange Lands and People" (from "Scenes from Childhood").

Chapter IV:

Bach: Gavotte in E major for violin; Beethoven: Sonata, Opus 7, Largo, Opus 13, Adagio cantabile.

Chapter V:

Haydn: "Surprise" Symphony, Menuetto; Mozart: Symphony in G minor, Menuetto.

Chapter VI:

Haydn: "Surprise" Symphony, Andante.

Chapter VII:

Bach: Concerto for Two Violins; Mozart: Overture to "The Magic Flute"; Gabrieli: "Filiæ Jerusalem"; Palestrina: "Popule Meus."

Chapter VIII:

Bach: Fugue No. 2, C minor, from "The Well-Tempered Clavichord," Vol. I.

Chapter IX:

Haydn: Symphony in G major, "Military," 1st Movement.

Chapter X:

Handel: "The Messiah," "Hallelujah" chorus, "Comfort Ye My People"; Schubert: "Heidenröslein," "Du bist die Ruh," "Der Erlkönig"; miscellaneous folk songs.

REVIEW AND TEST QUESTIONS

A review of this book either by chapters or as a whole will show that the purposes, stated at the beginning, have been kept in mind. Examinations and test questions, if they are reasonable, should take account of these purposes. The subjects studied are, chiefly, these: (1) the materials of music, tones and their combinations (especially those of the orchestra and the string quartet), melody, harmony, rhythm; (2) the ways in which these materials are commonly used in the creation of intelligible, coherent compositions (musical forms); and (3) much important music.

Unless our studies have been hopelessly misguided, each new chapter and each point in each chapter have had quite definite results. We should have gained a knowledge of certain facts. In one place, for example, we should have learned what harmony is, what consonances, dissonances, cadences are. In another place we studied facts about phrases, periods, motives. In their turn the outlines of the chief musical forms were to be learned, and elsewhere facts about homophony, polyphony, song forms, opera and oratorio were our chief concern. A second result of our study is that from first to last we should have been hearing these musical details which the definitions attempted to describe. Knowing the definition of a cadence, for example, is useless baggage in the mind unless one can *hear* a cadence. This result may be described as an increased capacity to hear. Third, our work has been constantly concerned with examples of good music. We have been pulling compositions to pieces, hearing and rehearing separate details, comparing one fragment with another, and finally putting all these de-

tails together to hear them in their right relations. We knew all along that this process might seem to kill the butterfly while we were studying its wings, but it is to be hoped that we have discovered that it takes more than a little careful analysis to kill a great composition. The danger turned out to be largely a phantom. Meanwhile we became acquainted with much fine music.

So much for what we have done.

What we have not done is perhaps equally apparent. Some of the omissions were hinted at in the Conclusion to this book and they need not be restated here. They invite the student to new fields of musical interest. But though it has seemed convenient and wise to keep the matters treated in this book separate from other interesting musical subjects no such neat or arbitrary separation exists in reality. Questions about the history of music, the lives of the composers, the purposes and intentions behind different compositions—what they "mean" and what competent critics have said of them—have undoubtedly arisen at every turn. If these questions have not been encouraged and answered a fine opportunity has been missed.

Consequently any tests or examinations on this subject, while in all fairness they should chiefly stress the substance of the text, have a right to assume some things beyond the text. Certainly students may be expected to know their facts, to be able to use these facts, and to be acquainted with the music that has been studied. In addition it is not too much to assume that students have thought a little about the subject and have experienced a little intelligent curiosity in its regard. Lists of questions are given here which imply a need of something more than a parrotlike repetition of phrases learned from the text. They are to a large extent, however, to be answered by a study of the text.

Questions on the Separate Chapters and Their Accompanying Assignments

CHAPTER I

1. What are the materials of music?
2. Explain the statement, "Materials and a purpose go to the making of a work of Art."
3. Define the following: melody, harmony, rhythm, consonance, dissonance, cadence, tempo, measure.
4. What is meant by the "character" of melodies, harmonies, and rhythms? Describe the character of several compositions studied and show which of the elements of music chiefly defines that character.
5. Which of the musical elements seems the most important? Explain.
6. Is there anything corresponding to musical measures and rhythms in any of the other arts? Poetry, for instance?
7. What are the chief groups of instruments in the modern orchestra? The instruments in each group?
8. Which of the examples studied in the Assignments have the greatest diversity of rhythm? the most striking harmonies?
9. Can you recall the chief melodies of any of these examples?
10. Which of these examples seems most definitely intended to "tell a story"? Why do you think so? How is the "story" suggested?

CHAPTER II

1. What is form in music? What is its purpose?
2. What is the fundamental principle of musical form?
3. Describe at least three different ways in which the principle of repetition may be applied.
4. What is a motive?
5. Does the attempt to understand the form of music add to your pleasure or destroy it?
6. What do you think is meant by the statement, "Only when the form (of a work of art) is clear will its spirit be clear"?
7. Can you sing any of the important motives in the compositions studied?
8. Is there anything corresponding to musical form to be found in the other arts? Painting and architecture, for example?
9. Is there any advantage in using correctly or in being aware of the proper forms of language?
10. Do you find any evidence for supposing that a composer is concerned with the form of his works?

CHAPTER III

1. What is the fundamental musical form? Give several musical examples in this form.
2. What is meant by the terms, statement, digression, restatement?
3. What harmonies are commonly used in the main divisions of the fundamental form? Can you hear the relation between these harmonies? (Be sure to practice hearing these chords until their relation becomes apparent.)

4. Do you understand what is meant by the statement, "One fragment of a composition leads us to expect that something more or less like it will follow"?
5. Explain, by describing the details of any composition studied, what is meant by the statement, "The artist's problem is the creation of unified variety."
6. Do you find evidences of "unified variety" in other arts than music?
7. Describe the interesting details of the form of "From Strange Lands and People."
8. In what compositions studied and in what ways have you observed repetitions considerably varied as compared with the original statement?
9. In what ways do composers frequently emphasize the satisfaction the hearer feels at the return of the statement after a digression?
10. What are the following: coda, transition, cadenza?

CHAPTER IV

1. What is a rondo?
2. What is a theme?
3. What are the three usual kinds of rondos? Name a composition in each of these.
4. What is the character of the older rondos as contrasted with many written by Beethoven?
5. What do you discover regarding the musical importance of the transitions and codas in Beethoven's works?
6. What instrument or instruments carry the main theme, each time it appears in the C minor Movement of Brahms's Third Symphony?
7. By what means does Beethoven in the second digression of the Adagio of Opus 13 achieve a feeling of excite-

ment and climax? How does he maintain this feeling in the restatement of the main theme which follows?

8. Do you observe that themes are restated after digression in their original form or with changes? Mention examples.

CHAPTER V

1. What is minuet form? Why may it be called combined song form?
2. What is the time signature of a minuet? of a gavotte?
3. What do you observe about the key in which the trio of a minuet is written as compared with the key of the rest of the work?
4. Which of the minuets that you have studied seems most like a dance? which least dancelike? which simplest and clearest in its outlines? which most complex? (Opinions will doubtless differ on these matters. Discussion will be valuable.)
5. What do you observe about Beethoven's use of the orchestra as compared with Haydn's and Mozart's treatment of it?
6. What details in the Menuetto and Trio from Mozart's G minor Symphony lead to the conclusion that Mozart was an imaginative as well as skillful composer? Compare and contrast this movement with the Minuet from Haydn's "Surprise" Symphony.
7. When did Mozart and Haydn live? What is meant by the Classical Period in Music?

   When did Beethoven live?

   (For answers to these questions see any dictionary of music.)

8. Who used the term "scherzo" to designate the movement previously called minuet?

CHAPTER VI

1. What is a ground bass? a passacaglia? a chaconne? Give an example of each.
2. Why does the writing of a set of variations test the skill and imagination of a composer?
3. Describe the ways in which Haydn varies the melody in the Second Movement of the "Surprise" Symphony.
4. Contrast and compare the Haydn variations from the "Surprise" Symphony with those of Beethoven in the Second Movement of the Fifth Symphony. Keep in mind the following points: the character of the melodies in each composition, the length of the works, the rhythmic and harmonic differences, the use of the orchestra. (Many other points are observable.)
5. Of all the compositions thus far studied which seem the most "formal," clear and precise in outlines? which least so? Do you understand what is meant by the statement, "Beethoven made form the servant of his ideas"?

CHAPTER VII

1. What is meant by homophony? polyphony?
2. Do these terms have to do with the form of compositions or with the style?
3. What is a canon?
4. What is meant by augmentation? inversion? imitation?
5. What is meant by *a capella?*
6. Do you understand what is meant by the statement,

"Polyphonic writing is richer in texture than most homophonic writing"?

7. What period in the history of music is known as the Polyphonic Period? Who were the chief composers in that period? (See any dictionary of music.)
8. For what reasons do you think most persons find polyphonic music more difficult to follow than homophonic music?

CHAPTER VIII

1. What is a fugue? How does its form compare with other three-part forms studied?
2. What are the following: subject, answer, codetta?
3. What is "The Well-Tempered Clavichord"?
4. Do you understand what is meant by the statement, "A fugue represents great concentration and great economy in material and in workmanship"?
5. Describe the character of the fugues you have studied. Can you recall their subjects?

CHAPTER IX

1. What is a sonata? a symphony? a quartet?
2. What is meant by the term "movement" as applied to a part of a sonata or symphony?
3. In what forms are the movements of sonatas and symphonies commonly written?
4. What is sonata form?
5. What is a suite? In what ways does the older suite resemble and differ from the sonata?
6. What keys are commonly found in the different parts of a sonata form?

7. Do you find any relation between a variation and a development?
8. What is meant by the statement, "Sonata form is not a formula; nor is it a rigid framework"? Give examples showing the possible differences in the treatment of this form.
9. Compare and contrast the first movements of Haydn's G major Symphony (the "Surprise" Symphony) and of Beethoven's Fifth Symphony. Keep in mind the following points: the character of the themes, the transitions and other subordinate details, the skill and diversity in the treatment of materials especially in the development, the use of the orchestra, the emotions suggested by the two works.
10. What is an overture? a symphonic poem? a concerto? (See any dictionary of music.)

CHAPTER X

1. What are the usual differences between an opera and an oratorio? What is a cantata?
2. What is recitative? aria?
3. What is meant by the term, "art song"?
4. What are the usual characteristics of folk song? What is meant by a national idiom in folk song?
5. What is meant by "modal melody"? What is a mode?
6. What is the chief difference between a strophic and a *durch-componirt* song? Give examples of each.
7. In what important ways does Wagner's style differ from that of most other composers?
8. In what songs that you have studied do you find the accompaniment most descriptive of the text?
9. Do you find that the musical settings of the songs

studied have been in particular ways appropriate to the texts? Mention specific songs and the details in their settings that seem most striking.

10. When did the following composers live: Schubert, Schumann, Brahms, Meyerbeer, Verdi, Wagner? When was the Romantic Period in Music? (See any dictionary of music.)

GENERAL EXAMINATION QUESTIONS

The most important of all questions that may be used to test the ability of students of this subject are those that assume a knowledge of the musical examples that have been studied. Two types of question may be suggested which serve this purpose: 1. Memory tests. The student may be asked to sing themes or songs named by the examiner, or the examiner may play fragments of compositions and require that the student recognize the work and the composer. 2. Examples other than those used in the course of study may be played several times, if necessary, and the student asked to sketch the form and to attribute the examples to a composer. In every case a student should be asked to give his reasons for attributing a composition to a certain composer. It is fair, of course, to choose only typical examples for such a test.

A second type of question should test the student's ability to recognize the materials of music and musical forms. Definitions have a place here but, what is more important, the things defined should be recognized when heard. For example, definitions of cadence, dissonance, canon, recitative, etc., may be asked for. Examples of each of these should also be recognized. If a description of any or all of the chief

musical forms is required the student should also be asked to name a composition in these forms.

Another kind of question might deal with descriptions (from memory) of one or more compositions chosen from a group previously announced. The form of these works, their character, interesting details of harmony, rhythm, orchestration, and matters of historical interest should be included. It is very desirable that certain compositions be assigned for independent study and that these be used as a part of an examination or as a subject for a carefully prepared analytical paper. This can only be done, of course, where reproducing instruments or other means of performance are at the disposal of students.

Finally, if students are sufficiently mature, questions may be asked which require some reflection about the nature of music or the relation of music to other interests. The character of these questions must be conditioned by the intellectual capacity of students, their cultural backgrounds, and their experience. In some cases a suggestion of a topic is stimulating. Sometimes quotations from authoritative books may be submitted for comment. Often it is profitable to allow students to comment upon the value of their studies (though this is safe only when complete candor is assured).

As a suggestion of the form which an examination might take a specimen is here given. This specimen follows closely the type of examination commonly given in Smith College and that that has been given for five years in the Summer School of Harvard University.

I

(a) Identify the examples played, giving the title and the composer or period. (Examples studied in class.)

(b) Sketch the form of the examples played and ascribe each to a composer or period, giving reasons for your answer. (Examples not studied in class. Each example played three times.)

II

Define the following: (1) cadence (2) canon (3) strophic song (4) modal scale (5) recitative (6) polyphony (7) dissonance (8) leit-motive. An example of each will be played, but not in the order listed above. Identify each as it is heard.

III

Who or what are the following: Oratorio, counterpoint, bridge passage, "The Well-Tempered Clavichord," Palestrina, Haydn, aria, folk song, suite, symphonic poem, Schubert, art song, "The Messiah," "Tannhäuser," Sonata Pathétique, concerto, "Der Erlkönig," passacaglia, Beethoven, *a capella,* "Surprise" Symphony?

IV

What significant details of form, style, and historical interest are to be found in:

(a) Gabrieli. "Filiæ Jerusalem"
(b) Mozart. Symphony in G minor
(c) Beethoven. Symphony in C minor
(d) Schumann. "Kinderscenen"

V

Show by diagrams the outlines of the chief instrumental forms.

Mention one example in each of these forms.

VI

Comment briefly upon the following:

(a) "This equipment (for understanding music) demands a strong, accurate memory, a keen power of discrimination, and a sympathetic, open mind." Spalding, *Music: An Art and a Language.*

(b) "Only when the form (of a work of art) is clear to you will its spirit be clear." Goethe.

(c) "In music it is particularly true that admiration grows as knowledge grows." Hadow, *Studies in Modern Music.*

BOOK LIST

I. APPRECIATION OF MUSIC

KREHBIEL, H. E., *How to Listen to Music.*
New York, Scribner, 1922. 361 pp.
A book for the general reader, clearly and simply written, dealing with problems of musical understanding and with matters of interest to concert and opera audiences. In his preface Mr. Krehbiel states his purpose as follows: "Its [the book's] business is with those who love music but have not studied it as professors and scholars are supposed to study it." (*How to Listen to Music*, p. 3.)

HENDERSON, W. J., *What Is Good Music?*
New York, Scribner, 1903. 205 pp.
Somewhat more philosophical and speculative than the previous book, but, like it, written for the general reader in a frankly popular style. Its two sections are entitled "The Qualities of Good Music" and the "Performance of Music." Mr. Henderson writes on page 7, "I venture to offer a few hints to those who find pleasure in listening to music, but desire to make that pleasure dependent not on fancy, but on judgment."

SPALDING, W. R., *Music: An Art and a Language.*
Boston, Schmidt, 1920. With supplements I, II, III, IV. 342 pp.
One of the best books in its field, dealing with the principles of musical structure and style and including chapters on the lives and works of a number of important composers. The four supplements containing musical illustrations bring together in small compass works representative of the great moments in the history of modern music, and are invaluable to persons looking for illustrations of historical programs or wishing a small library of music.

II. MUSICAL HISTORY

TAPPER, THOS., and GOETSCHIUS, PERCY, *Essentials in Music History.*
New York, Scribner, 1914. 365 pp.
An elementary book which does not pretend to treat its headings

exhaustively, but which gives in simple form a survey of the history of music.

PRATT, WALDO, *History of Music.*
New York, Schirmer, 1911. 683 pp.
A compendium of the subject. A vast amount of material brought together and treated succinctly. More, however, than a mere reference book, as little essays on the significance of various periods and styles of composers are interspersed with a scholarly presentation of historical material. An excellent text, but one for an advanced reader.

COMBARIEU, JULES, *Histoire de la Musique.*
3 v. Paris, Colin, 1913–1919.
One of the most important two or three contributions to the history of music made in this century. Exhaustive, scholarly, well written, amply documented. The bibliography alone is of great value to the student.

III. SPECIAL TOPICS AND PERIODS

DICKINSON, EDWARD, *Music in the History of the Western Church.*
New York, Scribner, 1913. 426 pp.
Generally conceded to be the best book in English on this subject. Scholarly but not pedantic. Excellent chapters on the choral music of Bach and Handel.

HENDERSON, W. J., *The Orchestra and Orchestral Music.*
New York, Scribner, 1899. 238 pp.
A book that may well serve for a more exhaustive study of the subject. Popular in style, but not superficial.

MASON, D. G., *Orchestral Instruments and What They Do.*
New York, W. H. Gray. 104 pp.
A popular book, well written, and illustrated with pictures of the instruments.

GOEPP, P. H., *Symphonies and Their Meaning.*
Philadelphia, Lippincott, 1902, 1st series, 407 pp.; 1903, 2d series, 498 pp.; 1913, 3d series, 363 pp.
A detailed and vivacious analysis of a large number of the works in current orchestral repertory. Ample musical illustrations are given throughout. Much historical material is included and the author's reflections on the various works add an intimate and human touch.

FINCK, H. T., *Songs and Song Writers.*
New York, Scribner, 1902, 254 pp.
A short and highly interesting book, to be commended for its clear presentation of the virtues of good song and of the contributions made to the literature of song by leading composers. The short biography of Schubert which the book contains alone makes it of great value.

KREHBIEL, H. E., *The Pianoforte and Its Music.*
New York, Scribner, 1911. 314 pp.
A valuable introduction to more detailed studies on the same subject, but sufficient to acquaint the student with the various types of piano literature and their historical significance.

STATHAM, H. H., *The Organ and Its Position in Musical Art.*
London, Chapman, 1909. 244 pp.
Highly recommended by competent organists as introducing the general reader to the peculiar powers of the organ and to the range of its literature.

APTHORP, W. F., *The Opera, Past and Present.*
New York, Scribner, 1901. 238 pp.
A lively account of opera from its beginnings to the early years of the present century. Excellent reading and full of sound information. Students who wish to go further will find this work a valuable outline for excursions into particular subjects.

HUNEKER, J. G., *Mezzotints in Modern Music.*
New York, Scribner, 1915. 318 pp.
Mr. Huneker's abundant enthusiasm and brilliant literary style are here brought to bear on Brahms, Tschaikowsky, Chopin, and others. One of the finest pieces of musical criticism in English. Pages deserve to be described as "*belles lettres.*"

ROLLAND, ROMAIN, *Musicians of Former Days.*
New York, Holt, 1915. 374 pp.
Musicians of To-day.
New York, Holt, 1914. 324 pp.
Originally in French. Some of Rolland's finest writing. Historical information vividly conveyed and authoritative. Critical judgments presented with conspicuously superior literary gift.

ROSENFELD, PAUL, *Musical Portraits.*
New York, Harcourt, Brace, 1920. 314 pp.
A dozen or more composers from Wagner to the present described

in none too discriminating terms. The style is full of "purple patches," but is lucid and arresting.

GRAY, CECIL, *A Survey of Contemporary Music.*
London, Oxford University Press, 1924. 261 pp.
Many of the notable figures in modern music are disposed of summarily, and others, not nearly so well known, highly praised. The book, however, is illuminating in its analysis of the works and purposes of many composers of the ultra-modern school.

DYSON, GEORGE A., *The New Music.*
London, Oxford University Press, 1924. 151 pp.
A critical analysis of modern music showing its relation to the past. This book is technical in its nature and presupposes a considerable knowledge of the literature of music as well as a knowledge of harmony and counterpoint. It may, however, be read by untrained students with profit.

IV. BIOGRAPHICAL AND CRITICAL ESSAYS

MASON, D. G., *Beethoven and His Forerunners.*
New York, Macmillan, 1911. 352 pp.
The Romantic Composers.
New York, Macmillan, 1906. 352 pp.
From Grieg to Brahms.
New York, Outlook, 1917. 224 pp.
Contemporary Composers.
New York, Macmillan, 1918. 290 pp.
These are deservedly popular books. Mr. Mason has collected a great deal of information and presents it with literary discrimination, illustrating his chapters by musical excerpts which give point to his discussion. To each volume he adds an introduction and epilogue of a general nature dealing with the appreciation of music, the periods in the history of music, the problems of musical form, etc. These books deserve to be on everyone's "five-foot shelf."

SCHWEITZER, A., *J. S. Bach* (tr. by Ernest Newman).
2 vols. New York, Macmillan, 1923.
A detailed and exhaustive treatment of the works of Bach, carried out with great enthusiasm. Its treatment of questions of æsthetic interest and its efforts to relate Bach and his music to the social

influences of his time make it a work of value to the general student as well as to the musician.

ROLLAND, ROMAIN, *Handel.*
New York, Holt, 1916. 210 pp.

Beethoven.
New York, Holt, 1917. 244 pp.

Poetic treatments, distinguished by Rolland's fine style. The facts are made to serve purposes of interpretation. Neither book has a pedantic touch in it.

NEWMAN, ERNEST, *Wagner, as Man and Artist.*
2d ed. rev. London, Dent, 1924. 386 pp.

FULLER-MAITLAND, J. A., *Brahms.*
New York, Lane, 1911, 263 pp.

D'INDY, VINCENT, *Cesar Franck.*
New York, Lane, 1910. 286 pp.

Little Biographies

New York, Breitkopf. Numbers published currently.

Booklets dealing with the lives and works of contemporary composers. They are well written and edited, and in many cases the only source outside of periodical literature from which one can get any information on their subjects.

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